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(d) October, November.

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SPECIAL NOTICE.

With regard to the Advertisement on this subject in the October
number of the *Musical Times*, in which it was stated that compositions
should be forwarded on or before December 5, 1893, the Committee
hereby give notice that the time has been extended, and that composi-
tions may be sent in up to March 1, 1894.

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Penge, Hornsey, Mansion House, Canterbury, Lee, City, Northampton, Beeston, Shrewsbury ("Judas"), Wolverhampton ("Light of the World"), Leamington ("Callirhoe"), Nelson, Bradford, Birmingham, Greenock ("Elijah"), Hebdon Bridge ("Messiah"), Aberdeen ("Elijah"), Glasgow ("Messiah"), Paisley ("St. Paul"), Walsall ("Elijah"), Birmingham ("Lay of the Bell," Max Bruch), &c.

SOME PRESS OPINIONS.

"Miss Hooton sang 'Hymen, haste' ('Semele'), Handel, with much richness and power. . . . Both her songs, 'La Charmante Marguerite' (old French) and 'Will he come?' (Sulivran), were enthusiastically received. There is no doubt at all that Miss Hooton will take a very high place amongst contraltos. She has everything in her favour, youth, good looks, a splendid voice, which she has been trained to produce in an excellent manner, while she pronounces very distinctly, and has evidently the right musical feeling."—*Nottingham Daily Express*, January 10, 1891.

"GOUND'S 'FAUST.'—Miss Hooton's voice was admirable in the part of Siebel. The delicious music was charmingly sung. For her rendering of 'The flower song' she received a splendid encore."—*Blackburn Weekly Express*, April 4, 1891.

"This reference to the vocalist leads us on to say that Miss Marie Hooton, Westmorland Scholar and Gold Medalist of the Royal Academy of Music, has been specially engaged, and whatever good opinions she succeeded in creating on her last visit, the manner in which she acquitted herself on Wednesday certainly afforded the highest satisfaction. If we give Miss Hooton the honour of first mention, it is not that we desire to depreciate the instrumental performers, but rather because of her uniform excellence, and the undoubted fact that to a large proportion of the audience her fine singing was one of the most attractive features of the evening. In Part I. Miss Hooton made her opening bow to the house in Mozart's song 'The Violet,' and her beautiful contralto voice, coupled with a distinct and pleasing articulation, at once made her a popular and acceptable vocalist. Her second effort, in the scene 'Ombra felice,' was even more impressive, and though rendered in a language not generally 'understood of the people,' she sang with so much power and fervour—with a true artistic feeling, indeed, which displayed to advantage a voice full of richness and remarkable for its agreeable tone—that the audience were raised to the highest enthusiasm and an encore had to be conceded, whereupon the song 'Come to me' was substituted and rendered with much taste and vivacity. In the latter part of the programme Miss Hooton sang 'To Chloe' and 'Non so piu' ('Figaro'), and both were effective in the extreme. She combines with a pure voice, a pleasing and faithful interpretation of her theme, and the delight of the audience was in no sense a matter of surprise. In response to most cordial encores, 'She wandered down the mountain side' ('Clay') and 'Annie Laurie' were given and proved equally successful, the popular verdict manifested by the hearty applause being thoroughly deserved."—*Grantham Journal*, November 21, 1891.

"THE MAY QUEEN" (Glasgow).—"Mr. Branscombe is a tenor of admirable vocal quality and cultured style, who will assuredly make his mark in the profession. His singing in the Cantata, and also in a song by Blumenthal, Handel's 'Love sounds the alarm,' and Ascher's 'Alice, where art thou?' interpolated in response to an encore, was artistic and refined."—*Glasgow Citizen*, April 1, 1890.

"Mr. Edward Branscombe's rendering of 'An Evening Song' by Blumenthal, was exceptionally good; a smooth, pure tenor voice, handled with great judgment and much tenderness and feeling."—*Society Times*, June 21, 1890.

"Mr. Edward Branscombe, the tenor vocalist of the evening, made a palpable hit by his cultured and most pleasing vocalisation. He possesses a clear organ of fine 'timbre,' and his style is polished and easy to a degree. Mr. Branscombe seems to make no effort in singing, the notes coming unforced, and in a simple, natural way. On his first appearance he gave two short songs, 'At Even' and 'Two Roses,' and so delighted his auditors that they insisted on an encore. 'Alice, where art thou?' was substituted and sung with much sweetness and suitable expression. In the second part, 'Good night! beloved' again captured the house, and the singer, in response to continued plaudits, had to appear once more, this time rendering the old-fashioned 'Phyllis is my only joy' with delightful effect, the smoothness and artistic simplicity of his vocalisation being again noticeable."—*Dever County Chronicle*, November, 19, 1890.

Please address, 37, Torrington Square, Bloomsbury; or,

MR. W. B. HEALEY,

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Special arrangements for Charity Concerts.

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GRESHAM COLLEGE LECTURES.

MICHAELMAS TERM, 1893.

To be given by permission of the City of London School Committee, in the Great Hall of the City of London School, Thames Embankment, E.C. The LECTURES in MUSIC will be delivered as under by Professor BRIDGE, Mus. Doc. (Organist of Westminster Abbey):—

MONDAY, Nov. 6.—"Of Music and its Importance in Education." (Observations on the subject by a Seventeenth Century dilettante.)

TUESDAY, Nov. 7, and WEDNESDAY, Nov. 8.—"On the Road to the String Quartet." (The first two of a course of Lectures on Chamber Music.)

FRIDAY, Nov. 10.—"Roger North and his Musical Contemporaries." The Lectures are free to the public, and commence each day at 6 o'clock p.m.

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"Master Sydney Lovett's singing was received with the utmost enthusiasm" (Lord R. Churchill and Right Hon. A. J. Balfour's Primrose League Demonstration, at Paddington).—*Globe*, May 6, 1893.

"Master Sydney Lovett, a boy with a splendid voice, was the soloist." (Visit of T.R.H. the Prince and Princess of Wales to Westminster Town Hall).—*Standard*, July 3, 1893.

MASTER LEONARD TUDGAY

(Solo Boy, St. Mary's Church, Stoke Newington, N.)

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LOCAL THEORETICAL EXAMINATION, Nov. 29. Practical

Examinations throughout the kingdom.

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W. A. PHILPOTT, Mus. Bac., Secretary.

WESTMINSTER ABBEY CHORISTERS.—The
SECOND ANNUAL DINNER of the OLD CHORISTERS
will take place at the Westminster Palace Hotel, on THURSDAY,
December 7, 1893, at 7.30. Any "Old Boy" desiring to be present is
requested to communicate with A. Beckham (Sec.), 51, Beauchamp
Road, Clapham Junction, S.W.

COLLEGE OF ORGANISTS.

November 7, at 8 p.m.—Lecture on Brahms's New Pianoforte Pieces, with Illustrations, by Arthur Trickett, Esq., F.C.O.

The Solo-playing Tests for the F.C.O. Examination in January will be: Prelude and Fugue in G major, Bach (No. 2, Book II, Peters); Fantasia in C minor, Op. 25, H. Berens (No. 22, Cecilia Collection, Augener); Choral, with Variations, H. Smart (Novello, Ewer and Co.). The College Library is open daily from 10 to 5, and on Tuesdays and Thursdays from 7 to 9.

Members desiring practice on the College Organ may obtain particulars on application.

The large room, and sundry smaller rooms, may be hired for concerts, meetings, &c. For terms, application should be made to the Assistant Secretary.

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It is proposed to form a Church Orchestral Society, members of which shall be members of the Church of England. The Orchestra to assist on Festivals and special occasions at Churches where its services may be required. Orchestral players, professional and amateur, desiring to join the Society, and others interested in the scheme, are requested to communicate with Hon. R. Strutt, 70, Eccleston Square, S.W. No subscription will be required from members of the Orchestra.

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STEINWAY HALL, SATURDAY, NOVEMBER 4, AT 3 O'CLOCK.

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Next Local Theoretical Examination (all Centres), DECEMBER 4.

Last day of entry, NOVEMBER 20.

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ALTO WANTED, for a City church. Stipend, £10 per annum. Two LEADING BOYS also required. Stipend, £4 per annum. Apply, by letter, to Clissold School of Music, 29, Lordship Road, Stoke Newington.

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BASS WANTED, for Choir at Rosslyn Hill (Unitarian) Chapel, Hampstead. Salary, £15 to £20. For particulars as to duties, apply to Charles Weiss, Birch Bank, Christ Church Road, Hampstead.

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ALTO (an accomplished singer) would join good choir, N.W. district, to keep in touch with anthems and services. Alto, Post Office, Park Street, Camden Town.

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Candidates are requested to send their names, with testimonials of character and of musical qualifications, not later than Thursday, November 23, to the Dean, Rev. J. R. HARMER, Corpus Christi College, Cambridge, from whom further particulars may be obtained. The successful candidate, if not already a member of the College, must place his name on the boards at once, and begin residence as Organist in January next.

ORGANIST WANTED, shortly, for daily RECITALS. Salary, £2 2s. a week. Address, F. J. Dugard, Mus. Bac., Milton, Church Road, Bournemouth.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

NOVEMBER 1, 1893.

CHARLES GOUNOD.

ON a future occasion we propose to devote an article to the work of Gounod in the sphere of secular and sacred music. But with the news of his death fresh upon us, and in the consciousness that eternal silence has taken hold upon his gracious and enchanting muse, it is more fitting to defer criticism for the moment, and confine ourselves to the task of recording the leading features of his long and distinguished career.

Charles François Gounod was born in Paris on June 17, 1818, in a humble 'apartment' in the Rue de l'Eperon. His grandfather, who lived to the age of ninety, had been a "furbisher of the King's weapons"—an office which carried with it free quarters in the Louvre—and his father, an artist and engraver of considerable talent, had gained the second Prix de Rome in 1783. He married late in life, and died between 1825 and 1830. His wife was an excellent musician, and gave pianoforte lessons for many years. She was Gounod's first teacher, and being a woman of strong character and great piety exerted a powerful influence over her impressionable son. His bent for music manifested itself at an early age, but at the Lycée Saint-Louis, his head-master, M. Poirson, declared that he had "the bump of Latin and Greek," and would die a professor, until a practical test of his accomplishments convinced him that music, and music alone, was the lad's true vocation. Before leaving school, *le petit Charles* had studied harmony under Reicha. At the Conservatoire, which he entered at the age of sixteen, he was the pupil of Halévy for counterpoint and fugue and Lesueur for composition. On the latter's death, in 1837, Gounod was passed on to Paër. In the same year he ran second for the Prix de Rome, carrying off the first prize by twenty-five votes to two in 1839 with his cantata "Fernand." To these records of Gounod's pupillage may be added the fact that a movement of a symphony by him was performed at one of the Conservatoire Concerts in November, 1837, and that a year later an "Agnus Dei" by him was heard at a Concert given in memory of their master by the pupils of Lesueur.

On gaining the Prix de Rome Gounod started off at once for the Eternal City. Some musicians have chafed under the restriction of this obligatory residence. To Gounod, with his taste for classics and ecclesiasticism, it was an unmixed pleasure. He threw himself with the utmost ardour into the study of Palestrina's works, which he took for his model, and in 1841 a Mass, with orchestral accompaniment and solos for tenor and contralto, performed at the Church of San Luigi dei Francesi, gained for him the title of Honorary Organist for life at that church. During this period he composed some of his most beautiful songs, notably "Le Soir" and "Le Vallon," and

made the acquaintance of Mendelssohn's sister Fanny, in whose letters may be found a most charming picture of the impulsive young Frenchman, full of talent and of charm, enjoying life to the utmost, and always ready to break out into dithyrambs at the slightest provocation. After three years at Rome, Gounod spent nine months in Vienna studying Bach and "living on counterpoint," as he afterwards described it. On All Souls' Day, 1842, a Requiem Mass of his was performed in the Church of St. Charles. It is worthy of mention that two of the themes in this work re-appear in his later compositions, the *Sedisti lassus*—of which Mendelssohn said that it might have been signed by Cherubini—in the "Mors et Vita" and the theme of the "Dies iræ" as *Marguerite's* final appeal to divine pity. Fanny Hensel had given Gounod a letter to her brother at Leipzig, where he was most cordially received by the composer of the "Elijah," and also met Robert Schumann. He also paid a visit to the Hensels in Berlin, of which a most interesting record will be found in Fanny Hensel's letters. In particular she mentions his interest in oratorio music, and his intention to treat the exploit of "Judith" in a work of this form. On his return to Paris the desire to retire from the world, which had already laid powerful hold upon him at Rome, returned with redoubled force. He became Organist to the Church of the Missions Etrangères, studied theology at the School of the Carmelites, and led a life of such cloistral seclusion that he was known as the Abbé Gounod, and his admission to the priesthood was actually—though incorrectly—announced in the press in February, 1846. Happily for art, his mother, though a most devout woman, realised that his ardent and emotional nature rendered him unfit for a life of renunciation, and exerted all her influence in dissuading him from entering the Church. The period of doubt and hesitation extended over several years, until his fate was settled by a chance introduction to Madame Viardot-Garcia. This great artist recognised his talent at once, and persuaded him to accompany her on a tour to England in the winter of 1850-1851. Here it was that Gounod first met with unequivocal encouragement in the press. For at one of Mr. Hullah's Concerts, held in St. Martin's Hall, in January, 1851, selections from his "Messe Solennelle" and a secular Scena for bass were performed to the satisfaction of a critical audience, and elicited a glowing eulogium from the *Athenæum* of the following 18th. In this notice the young composer was hailed as a master, and confident predictions were uttered as to his career. The authorship has been assigned, on good authority, to M. Viardot, though, no doubt, Henry Chorley, already musical critic of the *Athenæum*, was responsible for the form in which the notice appeared. It passed unnoticed in England, but it created a great stir in France, where—no doubt through the good services of the Viardots—it was widely disseminated through the press, and stimulated curiosity as to his forthcoming *début* as an operatic composer. For Madame Viardot's confidence in her new protégé's genius was such that, in renewing her engagement at the Opera, she expressly stipulated for the production, within a

certain time, of a work from Gounod's pen. That work was "Sapho," a three-act opera to a poem by Emile Augier, which was duly produced, with Madame Viardot as the heroine, on March 16, 1851. "Sapho" contains some beautiful music, notably the Goatherd's song and the final stanzas sung by the heroine, but it only achieved a *succès d'estime*. In the following year, in which he wrote the excellent incidental music to Ponsard's "Ulysse" at the Théâtre Français, he assumed the direction of the Orpheonic Society, for which he wrote numerous choruses, motets, and masses for male voices. Here, too, he produced works by Palestrina and Bach, and gained invaluable practical experience as a composer of concerted vocal music. In the same year he married Mdlle. Zimmermann, daughter of one of the professors at the Conservatoire. Gounod's next essay—at the Académie Impériale—was "La Nonne sanglante" (October 18, 1854), the libretto to which, based by Scribe on Lewis's novel "The Monk," had been refused in succession by Meyerbeer, Halévy, and Berlioz. And here it is worthy of note, as M. Pougin points out, that not one of the works destined by him in the first instance for the National Opera House proved a success. Neither "La Nonne" nor "La Reine de Saba" (February 29, 1862), "Polyeucte" (October 7, 1878) nor "Le Tribut de Zamora" (April 1, 1881), established themselves as part of the regular *répertoire*, while "Faust" and "Roméo et Juliette," so often and triumphantly performed on these boards, had been originally produced at the Théâtre Lyrique. It was at the last-named house that Gounod's "Médecin malgré lui" was also given for the first time on January 15, 1858; but, in spite of its irresistible gaiety, it failed to impress the public, and was not revived until 1886. Nor is the history of "Faust" creditable to the Parisian public. It was declined in the first instance at the National Opera House on the ground that it was not showy enough; and after being accepted at the Théâtre Lyrique, was shelved for a whole year because of the production of Denner's drama on the same subject at the Porte St. Martin. And when finally, after a variety of vicissitudes, this enchanting work at last saw the light on March 19, 1859, neither press nor public were convinced. Carvalho believed in the work and kept "Faust" in the bills for four months, but the audiences were attracted more by the talent of his wife than the merit of the music. Then he failed, but the publisher, Choudens, who had invested his entire capital in purchasing the copyright for the modest sum of £400, carried the work, the composer, and the *prima donna* across the frontier, and after a triumphal progress in Germany, Belgium, Italy, and England, "Faust" returned to Paris in 1862, and was, at last, acclaimed as a masterpiece. It was produced for the first time at the Grand Opéra in 1869 with the new ballet Act, and attained its 500th representation on those boards on November 4, 1887. "Roméo et Juliette," produced at the Lyrique on April 27, 1867, was not given at the Grand Opéra till November, 1888. The dates of the productions of Gounod's other operas are as follows: "Phlémon et Baucis," Théâtre Lyrique, February 18, 1860; "Mireille,"

Lyrique, March 19, 1864; "La Colombe," Baden-Baden, 1860; "Cinq Mars," Opéra Comique, April 5, 1877. The list of his dramatic works may be completed by the choruses and incidental music to Legouvé's "Les Deux Reines," Théâtre Ventadour, November 27, 1872; Barbier's "Jeanne d'Arc," Gaité, November 8, 1873; and the music to the "Drames Sacrés," at the Vaudeville in March, 1893. He is known to have written, to Molière's original text, an opera, "Georges Dandin," the score of which is said to be in England, and to have partially completed the score of "Héloïse et Abélard." In the intervals of his operatic composition Gounod found time to write three Symphonies, two of which have been heard at the Crystal Palace; a short Oratorio, "Tobie"; a dozen Masses; a Stabat Mater; several choruses for male and mixed voices; pianoforte pieces; and an immense number of songs to French, Italian, and English words. At the time of the Franco-Prussian war he took up his residence in England, and lived amongst us till 1875. To this period belong his fine Cantata "Gallia," given at the Albert Hall in May, 1871; the music to "Les Deux Reines," "Jeanne d'Arc," and "Georges Dandin"; the orchestration of "Polyeucte," the whole of which he afterwards re-wrote from memory; and a number of songs and concerted pieces, many of which were specially written for the choir which he himself founded and conducted. The last decade of his life was almost entirely devoted to the composition of sacred music. "The Redemption," sketched as early as 1868, was produced with immense success under the composer's direction at the Birmingham Festival of 1882, and "Mors et Vita" at the gathering of 1885. Amongst his latest works mention must be made of a fourth "Messe Solennelle," a Mass in honour of Jeanne d'Arc, and the "Hymn of our Lady of France," a Te Deum, and a Requiem.

The foregoing bare catalogue gives some idea of the remarkable industry and versatility of the great master whose loss is deplored by the entire musical world. Alike in his gayest and his gravest moods he was an ideal representative of the charm, the elegance, and the stately grace of the best type of Frenchman. He was a very great melodist, with an unerring sense of beauty and symmetry, and his instinct for colour was so keen that with the minimum of means he never failed to produce the richest and most impressive effects. Lastly, to his rare accomplishments as a musician he added the fascinations of a most winning personality and the attractions of a highly cultivated intellect. He sang exquisitely, he was a brilliant conversationalist, a fine scholar, a most suggestive and witty writer, and a master of the art of irony and badinage. Gounod was not a genius of the inaccessible order. He found it hard to close his doors to any one, so great was his *bonhomie*. His optimism remained with him to the end. And although he had achieved his task on earth, and earned the rest into which he has entered, his loss has evoked the most genuine regret all over the civilized world in the hearts of scores of thousands whom he has cheered, delighted, and soothed by the magic of his muse.

SAVAGE MUSIC AND ITS LESSONS.

"WHATEVER is founded on such *Passions* and *Principles of Action* as are common to the whole *Race of Man*, will be most effectually investigated, as to its *Origin and Progress*, by viewing *Man* in his *savage or uncultivated State*. . . . It may be affirmed with Truth, that for Want of beginning our Inquiries at this early and neglected Period, and by viewing *Man* under his *State of Civilisation* only, many curious and interesting Questions have been left involved in Darkness which might have been clearly unfolded by a free and full Research into the *Passions, Propensities, and Qualities of savage Man*." The method of study here advocated is, at the present day, generally supposed to be an outcome of the Evolutionary or Darwinian movement, and weaker brethren have, indeed, been known to regard it with suspicion on that account; but the passage we have quoted was written no less than a hundred and thirty years ago, by the learned and ingenious Dr. Brown, Canon of Carlisle, and Chaplain to His Majesty. It occurs in his "*History of the Rise and Progress of Poetry through its several species*," which was published at Newcastle in 1764, and must certainly be regarded as a remarkable work for its period. Now, as a method recommended by antiquity so respectable, to say nothing of authority so orthodox, cannot fail of acceptance—even in quarters hitherto rendered hostile by reason of the misapprehension referred to—those who adopt it will do well to realise that it has limitations. A note of warning on this subject was sounded by Professor Max Müller in an article which appeared in the *Nineteenth Century* for January, 1885. Savages, he pointed out, are of two kinds—progressive and retrogressive; and as man obviously began as a "savage" of the former kind we must, in our studies of existing "primitive" races, carefully distinguish between those who have not yet risen to a higher state and those who have fallen from it. Such races, moreover, though "primitive" in one sense, are yet very, very old, and do not therefore represent the actual beginnings of humanity. We must, consequently, not expect too much from such enquiries. Heeding these precautions, however, the Study of Agriology—to give it the ugly modern name—may undoubtedly be pursued with profit, especially in the elucidation of historical problems, when evidence of a more direct sort is not to be obtained.

Unfortunately the materials available for a study of the music of savage or semi-savage races, though abundant, cannot always be relied upon for accuracy. If special training, to say nothing of the gift of a good ear, be needed for the task of transcribing in modern notation the music even of such highly civilised countries as Japan, India, or Arabia, which has long ago attained the position of an exact science, how indispensable are such qualifications for the collection of examples of folk-music among races who cannot yet be said to possess a scale, and with some of whom, indeed, melody is produced rather by accident than design? Yet a large proportion of our information on the subject is derived from books written by travellers who quite obviously did not possess this training, and some of whom supplemented ignorance by prejudice. Another difficulty has been found in the comparative inaccessibility of these records, due to the number of books in which they must needs be sought, and the consequent expenditure of time or money—or both—which this involves; for no one has yet been found to do for the music of the world what Mr. Herbert Spencer has done for its social life in that stupendous monument of patience and intelligent classification, "*Descriptive Sociology*." This, there

is reason to hope, may come in the not-too-far-off future, since Carl Engel, who had in contemplation a work of the kind, left behind him a large collection of tunes which he had got together for the purpose. In the meantime let us give thanks for the boon of a recently published volume, "*Primitive Music*," by Mr. Wallaschek.*

On the subject of the origin and progress of music as inferred from the study of existing primitive races, a certain number of more or less scientific essays, articles, and lectures have been given to the world from time to time; but, so far as our knowledge extends, Mr. Wallaschek's book is the first attempt—in our language, at any rate—to deal with the problems involved either on a scale commensurate with their number, variety, and importance, or with anything like an adequate conception of their range and difficulty. It should, however, in justice be said that the existence of such a work has been made possible only within the present generation, and even had this been otherwise the equipment for its production would have been obstacle enough. Scientific men, as a rule, know little of music; musicians seldom trouble to acquire those scientific habits of thought without which such enquiries are productive but of words that darken counsel. Helmholtz, Gevaert, and Carl Engel belong to a class so poor in numbers that Mr. Wallaschek, as the latest accession to it, cannot but be welcome. He has laid musicians under a lasting obligation; for in this volume—an octavo of some 300 pages—practically the whole subject is placed within the reach of any ordinarily intelligent reader. Over five hundred works have been consulted, of which a list, occupying twenty-five pages, is given. They comprise travels, journals of learned societies, scientific books of all kinds, musical works and periodicals. The information extracted from these is classified under subject-headings, and forms a veritable storehouse of knowledge, none the less useful for being at times highly entertaining. It consists, naturally, in the main, of passages describing the music, musical instruments, dances, pantomimes, dramatic and other entertainments of savage and barbaric races in every part of the world. From this mass of material the author deduces theories and conclusions on various points of interest to the musician, the historian, and the psychologist, such as: the basis of our musical system, the physical and psychical influence of music, the nature of the most ancient succession of tones (*i.e.*, scale), the impulses to which are due the "origin" of music, the use of harmony, the nature of the musical gift, and so on, and so on. In the course of these enquiries Mr. Wallaschek necessarily discusses the views of Darwin, Herbert Spencer, Wallace, Weismann, Galton, and others, but does so with a tolerance and fairness quite remarkable considering that his own views often differ from theirs. In this respect the book deserves to be quoted as a model—there is nothing dogmatic, nothing assertive—only the evidence of patient investigation and thought, put forward with the modesty that distinguishes the real man of science in search of truth rather than victory or fame.

It is not to be expected that students of this fascinating volume will accept, without question, all Mr. Wallaschek's conclusions; neither indeed would such docility be an advantage. The various points with which he deals are practically new, even to the musical reader, none but specialists having hitherto given them the attention they deserve and may now—thanks to the publication of this volume—receive

* "*Primitive Music: An Enquiry into the Origin and Development of Music, Songs, Instruments, Dances, and Pantomimes of Savage Races*." By Richard Wallaschek. With musical examples. (Longmans, Green and Co.)

from all. By and by, no doubt, the note of controversy will sound, and we may then hope for a concentration of effort towards the accumulation of evidence and argument unknown to more peaceful times. Mr. Wallaschek has mapped out plenty of battlefields. Take, for instance, his interesting proposition that "very likely we should never have got regular scales if we had depended upon the ear and voice only. The first and unique cause to settle the type of a regular scale is the instrument. . . . We owe the scale not to nature (voice, ear, laws of sound, or animals), and not to science or artificial systems that were worked upon and thought out for centuries, but to the practical player and the qualities of his instrument"—a view which he supports at greater length than we have space for here. This alone should breed controversy enough to last a lifetime! Or take his statement that harmony is not "so new an invention as is commonly supposed, nor is it confined to European races." This "supposed modern invention," he tells us, "was in use among savage tribes in ancient times." Several examples of savage songs in harmony are given in musical notation, and our author then says: "It may still be objected that those savages who know harmony now may have acquired it in course of time (even without foreign influence), and may have been ignorant of it centuries ago. I think, however, I can take it for granted that there are still savage tribes whose culture has remained stationary ever since the stone age. If this is so it seems—to say the least—extremely improbable that such tribes (as Bushmen, Australians) should at the same time have made any progress in music alone." How far this view may be relied upon is, of course, an open question; but the fact that at the present day harmony is unused, and even disliked, by many Oriental nations high in the scale of civilization, while savages may be found who sing in thirds and sixths, is at least sufficiently remarkable. Still more so is the fact that among these primitive people even the germs of counterpoint may be traced. Witness the following, from Tongatabu:—

Musical notation for three parts: THE COMPANY (soprano), THE DANCERS (alto), and WATER DRUM (bass). The notation is in 2/4 time and shows a simple harmonic melody.

"The difference between people with and without harmonic music," says Mr. Wallaschek, "is not a historical, but a racial one. There is no doubt that our feeling for and comprehension of harmony have been developed by time, but so also has our feeling for melody. . . . I do not think that our ideas of the structure and formation of melody are completed before our ideas of harmony begin, but that both originate at the same time, and, going hand in hand in their respective development, mutually influence each other. . . . It is true that there are periods in the history of music when melody seems to have gone its own way, and when the whole of music seemed to develop into a melodic direction only; but this is the case with harmony and counterpoint as well." Mr. Wallaschek goes even a step farther, and suggests how harmony may have been, if not actually the parent, at any rate the foster-mother of melody. His remark on this subject is most ingenious: "The most primitive germ of harmony and counterpoint is the continuation of the keynote throughout the piece; the same method, but intended only instead of actually sung, gives the

principle of tonality—the essence of melody. This shows their common origin." But waning space warns—otherwise we might have gone on quoting from this thought-stimulating book till we had destroyed the reader's wish to possess it; whereas our desire is rather to sharpen appetite than to satisfy. This, by the way, seems also to have been Mr. Wallaschek's aim in restricting the musical examples given in his book to so small a number as twenty-five—if not, we must express our regret that more have not been given. It remains but to add that Mr. Wallaschek, in preparing the English version of his work, has been assisted by Dr. H. R. Mill, Mr. R. H. Legge, Professor and Mrs. Sully, Mrs. Plimmer, and others, and that the existence of the work itself is due to a suggestion of Dr. Edward Westermarck. He has our thanks.

FOLK-SONGS IN SYMPHONIES.

THE last three numbers (40-42) of our excellent contemporary the *Allgemeine Musik-Zeitung* have contained an article by Dr. Heinrich Reimann which cannot fail to make some sensation in musical circles. It is *à propos* of another article in the *Kroatische Rundschau*, which has annoyed certain "patriotic" gentlemen in Austria because it asserts that Haydn founded the melody of his National Hymn, "God preserve our Emperor," on a Croatian folk-song. The writer of this latter article is Professor Fr. S. Kuhac, the greatest living authority on Slavonic folk-songs, and the author of a splendid work (four volumes, each of about 400 pages) containing some 1,600 specimens of them. Dr. Reimann, who has studied this collection well, and speaks most highly of it, does not only not deny the accuracy of Professor Kuhac's statement, but springs a surprise on his readers by asserting that Papa Haydn has undoubtedly borrowed *extensively* from the all but inexhaustible fund of Croatian folk-tunes. He recalls the fact that Haydn lived for a great many years in the service of Prince Esterhazy, whose castle was situated at the southern end of the Neusiedler Lake, whence it is less than 100 English miles to the frontier of Croatia. We must refer our readers to Dr. Reimann's article for fuller particulars respecting Haydn's indebtedness to that country's tunes; its perusal will repay even those who are not acquainted with German, as numerous examples are quoted in music type, which explain themselves. We can only reproduce a few of the most striking cases. Here is No. 891 in Professor Kuhac's collection:—

Musical notation for a Croatian folk-song in 2/4 time. The melody is simple and repetitive.

Di-voj-ci-ca po-tok ga-zi, no-ge joj se be-lu;
 "ga-zi, ga-zi, di-voj-ci-ca, Bog daj mo-ja bi-la."

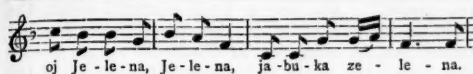
which has been used by Haydn in the *Finale* of his splendid E flat Symphony, where it stands thus—

Musical notation for a Croatian folk-song in 2/4 time. The melody is simple and repetitive.

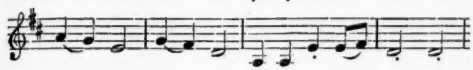
No. 905 in Kuhac is an interesting specimen—

Musical notation for a Croatian folk-song in 2/4 time. The melody is simple and repetitive.

Oj Je-le-na, Je-le-na, ja-bu-ka ze-le-na.



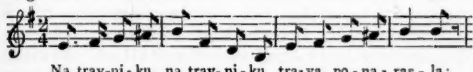
which compare with the first subject of the *Finale* of the Symphony in D—



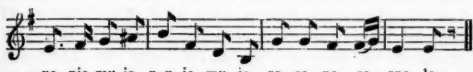
and its continuation—



The next (Kuhac, No. 1,084), with its characteristic augmented second—

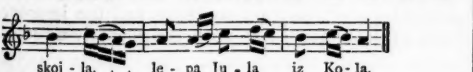
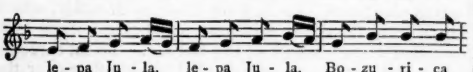
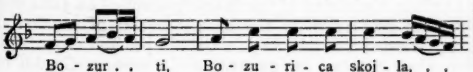
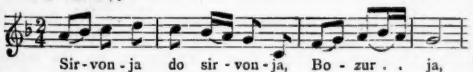


Na trav-ni-ku, na trav-ni-ku tra-va po-na-ras-la;

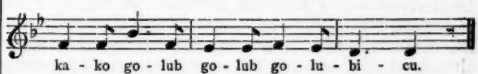
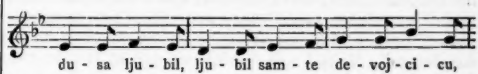


na nje mu je na nje mu je ro-za po-za-spa-la.

we find in the beautiful *Andante* with Variations of the same E flat Symphony for the *Finale* of which our first quotation is used. But surprising as these "revelations" are, what will be thought of Kuhac's assertion that Beethoven also borrowed a considerable portion of the subject-matter for his Pastoral Symphony and several other works from the same source. Dr. Reimann is somewhat sceptical when he comes to this part of his article, and quotes tunes which, if they were written before Beethoven, prove that the greatest of all composers did not *always* label borrowed material.* But were they? There's the rub, and the "further particulars" for which Dr. Reimann in his article asks Professor Kuhac will be anxiously awaited by all music-lovers. In the meantime, we will quote the two most striking specimens. Our readers will at once recognise them by their similarity to important subjects in the first and last movements of the Symphony:—



* As he did in two of the Rasoumowsky Quartets, where, it will be remembered, he distinctly calls the themes of the *Finale* "Thème Russe."



Here we must stop, while expressing a hope that our foremost Beethoven students will take the matter up.

MODERN science has dowered us with a phrase which is in everybody's mouth—"The survival of the fittest." Very few of those who use it, however, appear to grasp its real meaning. Thus, for instance, quite recently a musical contemporary delivered itself in a "leader" as follows: "That the old folk-songs are dying out there is no doubt. But this is due to many causes. Life is not so simple as it was; our tastes have changed. . . . I asked a distinguished German musical writer, not long since, how folk-music fared in his country. His reply was that the airs of Millocker and Sullivan were 'crushing the pretty flowers of the people's song.' . . . The same influences are at work in England. . . . In our enthusiasm for the quest of folk-songs we must remember that things are not good merely because they are old. Many of these songs deserve to be forgotten. . . . The principle of the survival of the fittest may be trusted to keep the best alive." Now by the writer's own showing the "principle" cannot be "trusted" to do anything of the sort, since it is admitted that the "pretty flowers of the people's song" are being crushed. Altogether apart from this obvious mistake, however, the sentence we have italicised illustrates a far more insidious error. The phrase "survival of the fittest" does *not* mean, and was never intended to mean (necessarily), the survival of the "best," and is not used in this sense by scientific writers. It means *survival of those best able to survive under the prevailing (existing) conditions*, and therefore "fittest" for (*i.e.*, most in harmony with) them. In order that these "fittest" shall also be the "best"—in a more enduring sense—it is necessary that the prevailing conditions, or, to use the scientific term, the "environment," be favourable. This last condition is continually overlooked by writers, who speak of the "survival of the fittest" with a cheerful complacency born of the entirely erroneous notion that, in spite of conditions tending to the development and encouragement of evil, the eventual result is bound to be the survival of the worthiest. This, of course, favours a policy of *laissez faire* and encourages the notion that we are under no obligations to hinder noxious, or to foster healthy, growths. If these few remarks should hasten the happy despatch of a dangerous error we shall all have reason to be thankful.

BUT there are other sentences in the above quotation that call for remark. Says our contemporary, with profound wisdom, "In our enthusiasm for the quest of folk-songs we must remember that things are not good merely because they are old." Quite so; but—who ever said they were? That is not the point. Folk-lore—of which folk-song is a branch—is collected not alone for its own sake—because it is "good," as our contemporary would say—but for the

light it throws on history, ethnology, social customs, the progress of artistic taste, and so on. On this account many things, otherwise of little worth, may be, not indeed "good," but *interesting and valuable* because, and "merely because," they are old. Yet, says our contemporary, "Many of these songs deserve to be forgotten." Why? Is our knowledge of the past to be derived solely from its meritorious side? This would be "History" indeed! Is popular belief in the "wisdom of our ancestors" not great enough already that it should be magnified by suppressing all records of their folly? Besides, what right have we to assume that the taste of our own day will necessarily be that of posterity?—that what *we* think "bad" or "good" will be so regarded by *them*? Of course no one asks that all such songs should be sung; but to throw "cold water" on the efforts of those who collect them—often with great difficulty—always with exemplary patience—is nothing short of base ingratitude. Go to! our contemporary, Go to!

WE have received with a great shock the news—we had almost written the musical news—that there are bogus Bards as well as bogus degree-holders of a less venerable kind. At first it seemed too awful to be true, and it was only very gradually that we learned to contemplate with something like equanimity the terrible state of things thus brought to light. The hideous revelation came about in this wise: Our September issue, it will be remembered, contained an article stating that Dr. Mackenzie was the first English composer on whom the title and privileges of a Welsh Bard had ever been conferred. This assertion was immediately disputed by several gentlemen of more or less distinction, who claimed that they too, at various times and places in Wales, had been invested with the ancient and honourable title. Awestruck and appalled at the possible consequences of its error, *THE MUSICAL TIMES*, in its October issue, humbly recanted. Then stepped forth the formidable "Morien," dreaded of men, to break a lance (so to speak) in our favour. Thus he to the *Western Mail*: "Dr. Mackenzie was the first, either distinguished Scotchman or Englishman, to receive the distinction in one of the *genuine* ancient Gorsedd, where the ancient Druids were wont to assemble in their white robes in the olden time. Receiving the distinction on the Logan Stone, otherwise Ark Stone, at Pontypridd was regarded as of equal dignity to receiving the distinction within the sacred precinct of Côr Gawr (Stonehenge), or the Holy Circle of Bryn Gwyddon (Ab Rhi), Wiltshire. And it can be safely stated that Dr. Mackenzie was the very first, either Scotchman or Englishman, to receive the said distinction within a sacred sanctuary of the Ancient Bards of Britannia. All the other modern Gorsedd, are vile imitations of this and other ancient ones, and all titles received at them are pinchbeck titles, but Dr. Mackenzie's is a genuine article, made sacred by the shrine and its ancient associations."

Few modern writers have shown more originality in the arrangement of English words than the peculiarly gifted musical critic of the *Pall Mall Gazette*. The death of M. Gounod brought forth a special memoir, written with special diction. The lucidity and majesty of the following is unsurpassable: "Looking more broadly at the general value of Gounod's work, one is constrained also to recognise an ærial and skipping fancy, and an imagination somewhat at a discount. His muse is unutterably feminine; in all the lighter elegancies it is accomplished beyond every feminine dream of the muse in

the street." We are a little doubtful what the "dream of the muse in the street" may be, but farther on, in reference to Gounod's songs, we are told that "the wings of his muse just outlasted the span of their demands." This, of course, clearly explains the dress of the muse. She has not yet been seen in English streets. This too is interesting: "As a writer of religious music, he is almost—allowances for accomplishment being made—commonplace." It is a little startling to read that "The Redemption" is "a deplorable failure" and "'Mors et Vita,' though better, and though redeemed by such a number as 'Et absterget Deus,' is, for Gounod, quite an inferior composition"; but it is comforting to learn from a writer who knows so much that Gounod "has assuredly done work which, for sweetness and perfection of refinement, reaches the best level of this not quite best kind of achievement." What a future there ought to be for such a critic, and how glorious it would be to have a hand in shaping it!

WHAT with the really artistic "incidental music" that so frequently accompanies and illustrates the higher dramatic ventures of the present day, and the equally artistic renunciation of unnecessary music that is being brought in at one or two theatres, the terribly old convention of "slow music" that used to be quite inevitable, not only in melodrama of the Adelphi type, but in refined comedy, seems likely to die a natural death—and not before its time. An excellent example of improvement is to be observed at the Comedy Theatre, where Mr. A. J. Caldicott is at present directing the music. A well-chosen programme of pieces sufficiently light to keep the audience in good spirits, yet not incongruous even with the more pathetic scenes of "Sowing the Wind," is played between the acts, as well as after the final fall of the curtain—rather an unnecessary tax on the time of the players, by the way. But during the progress of the scenes not a note is heard from the band. When Miss Emery gives Mr. Brandon Thomas the letter which brings about the climax of the magnificently-played third Act, old playgoers who are also musicians, and who are accustomed to have all the illusion suddenly dispersed by the vague meandering of a muted violin, perceive with wonder and gratitude that the orchestra is silent. The result is naturally an enormous augmentation of effect to sensitive persons; and the innovation may indeed be credited with some humble share in the enormous effect made by the actors, whose slightest touches may now be appreciated without interruption. Other houses, please copy.

LAST month the United Kingdom gave birth to no less than three new musical monthlies. We doubt if any month has ever before been similarly honoured. *The Orchestral Association Gazette* is, as its name implies, the organ of the Society founded in June last for the protection of the best interests of orchestral musicians; *The Minim* is a Cardiff journal devoted to musical matters in general and those of Cardiff in particular; and *The Scottish Musical Monthly*, which hails from Glasgow, will naturally occupy itself with musical doings North of the Border. To all three we wish, not only success, but that their efforts for the propagation of musical knowledge and the improvement of public taste may be well and wisely directed.

WE are glad to see that the street music nuisance, on which an important article appeared in our September issue, is now being very fully ventilated in

the columns of *The Times*. The correspondence was initiated, on the 23rd ult., by a long letter from Mr. H. Heathcote Statham. Next day Professor C. V. Stanford wrote, supporting Mr. Statham; and other writers have since added their protests. We shall return to the subject next month. Meanwhile, it is satisfactory to read that an "Association for the Better Regulation of Street Music and of Street Noises" is in course of formation.

FACTS, RUMOURS, AND REMARKS.

THE annual Special Number of THE MUSICAL TIMES, to be issued on December 14, will this time be devoted to the Life and Work of George Frederic Handel, and will, therefore, necessarily be of special interest to Anglo-Saxon readers. The literary matter will be edited and partly written, as before, by Mr. Joseph Bennett. The illustrations will consist of portraits, views, *fac-similes* of manuscripts, &c.; and several hitherto unpublished letters will also be included.

It appears that even in musical Austria there are critics who nod occasionally. For instance, the gentleman who "does" the music for the Vienna *Deutsche Zeitung*, having occasion recently to state that a certain young—and, we suppose, pretty—soprano was studying the part of *Zerlina* in "Don Giovanni," added that Beethoven's (*sic*) music was well worthy of such honour. Another Viennese critic lately informed his readers that the opera "Cid" would shortly be performed at Prague, and that the composer, P. Corneille (!), was expected to be present at the first performance. This gentleman doubtless means well, but he is foggy. Pierre Corneille certainly wrote a "Cid," but it is not an opera, and—he died in 1684. Our friend no doubt meant to have written "Peter Cornelius," who has composed an opera—or, rather, music-drama—entitled "Der Cid." But even he can't visit Prague—at least, in the flesh—for he died in 1874. Who, then? We give it up.

THE Rev. Hugh Falconer, B.D., lecturing in Newcastle on Mozart, described music as "a modern instrument for the expression and discipline of the emotions." That instrument, according to the rev. gentleman, is somewhat neglected by the Newcastle folk, because, for several years past, no "purely orchestral band" has interpreted to them the works of the masters. If that be the case, Mr. Falconer has a call to upbraid, but he should not make absurd comparisons, as in the following sentence: "We have had to content ourselves with chamber music—perfect, doubtless, of its kind, yet a poor substitute for the sort of music that a fully equipped orchestra can render." The lecturer should have known that good chamber music is never poor, either as a substitute or in any other capacity. By decrying it, Mr. Falconer does no good, and may do harm.

THE musical critic of a provincial contemporary was struck in a special manner by a recent Organ Recital. The performer's "rendition" (horrid word!) of one piece was "instinct with feeling." An anthem was "feelingly submitted" by the choir. The playing of a Fantasia was "instinct with feeling and pathos." A Pastoral was given "with marked religious feeling and musicianly pathos," and in a "soulful" Romance for violin the double stopping was "really sublime in its fulsomeness of tone." The writer may certainly be described as a modern "man of feeling."

WE are evidently indebted to the same critic for a long notice of a Concert at Harrogate. In it feeling is more conspicuous than before, but there are gems of another kind. A violinist's expression was "full of modulative and artistic tone." We read of "a Sonata for pianoforte and violin dedicated to Kreutzer"; also that the violinist "followed the difficult pianoforte accompaniment with skilful method and artistic exactitude"; also that another performance was "full of melodious fervour and musicianly accentuation"; also that a further display was "fraught with intense musical study and feeling, the tremolo expressiveness being manifestly marked"; also—but enough has been said to make a terrible example of such meaningless word-stringing.

THE Wagnerites appear to be quarrelling. One of them thus speaks: "What Mrs. Cosima with her servile Squires of the Grail and Cæsar-swinging Paladins, among whom very many æsthetic 'hurrah-boys' and very few good artists are to be found, seeks to place instead of the serious tradition of her late husband is a personal and Messiah cultus, a tasteless sort of performance, with a considerable tendency towards the Oberammergau style, and, at the same time, a treatment of representative individuality which is totally opposed to Wagner's spirit, and which seeks even to suppress or banish the master's friends and approved directors." It is to be hoped that Mrs. Cosima will change her treatment of "representative individuality," whatever it be.

THE *Musical Courier*, speaking of the "young Vardals who enlisted under Liszt's victorious standards," remarks: "Time has mellowed them, robbed their playing of its clangorous quality, and, when the last Liszt pupil gives his last Recital, we may wonder at the charges of exaggerated realism. Tempered realism is now the watchword of the school. The flamboyancy which grew out of Tausig's efforts to let loose the Wagnerian Valkyrie on the keyboard has been toned down into more sober, grateful colouring. The scarlet vest of the romantic school has been out-worn; the brutal brilliancies and so-called orchestral effects of the realists are now viewed with more amusement than anything else." So mote it be.

MR. FRANZ RUMMEL, an excellent pianist, whom we have for some years missed from our Concert-rooms, where he is well remembered, gave three Concerts lately at Berlin. To judge from the reports in the best local papers, he seems to have been hailed with wonderful unanimity as a player who unites to a brilliant, unerring *technique* all those higher qualities of head and heart which alone enable an artist to reveal the composers' intentions in the great classical masterpieces. Mr. Rummel played Beethoven's Fourth Concerto, Schumann's A minor and Saint-Saëns's G minor at one Concert, after which the Berlin press spoke of him in terms which are only applied to the very greatest amongst pianists.

THE Committee of the first Cardiff Musical Festival have published a balance sheet, from which it appears that the expenditure was just over £3,290, while the receipts from sale of tickets amounted to no more than £2,512; leaving a deficiency of £778. Donations reduced this to £537, and a call of 5 per cent. from the guarantors brought in £543 odd. There is now a balance of £5 9s. 1d. at the bank. Nothing daunted

by a heavy loss, the Committee for the Festival of 1895 have met to initiate proceedings, and we hear that new works by Sir J. Barnby and Mr. Haydn Parry were accepted.

THE victorious Welsh women lately singing in Chicago reached Southampton on the 4th ult., bringing their treasures with them. Truly, they were laden with trophies. Miss Bessie Evans carried the contralto prize; Miss Mary Johns, the soprano prize; Miss Emily Francis, the prize for Welsh costume and song; the conductress, Mrs. Clara Novello Davies, had the gold medal of the ladies' voice competition; and the whole choir bore aloft, so to speak, the 300 dollars prize for choral singing. Well done, "gallant little Wales"!

KING OSCAR of Sweden has conferred on Miss Hildegard Werner, of Newcastle, the gold medal "Litteris et Artibus," as a recognition of her musical and literary abilities. The medal, which, by the King's command, Miss Hildegard Werner has to wear, has already been conferred by King Oscar upon Jenny Lind, Christine Nilsson, Lady Hallé-Néruda, and the late Madame Trebelli, and is the highest distinction the King of Sweden and Norway can bestow on a lady artist.

THE tenth series of the Musical Guild Concerts was announced to commence on the 31st ult. at the Town Hall, Kensington. The three remaining Concerts will be given on the 14th and 28th inst., and December 12. Among the works promised are Schubert's String Quintet in C, Op. 163 (with two violoncellos), Mozart's Quintet for pianoforte and wind instruments, Saint-Saëns's Pianoforte Trio in F (Op. 18), and Quartets by Brahms and Beethoven.

It is interesting to note that the Guild was honoured by an invitation from the Musical Bureau of the Chicago Exhibition to send over a party of performers to represent England in string *ensemble* playing. The performers selected were Messrs. A. Bent, W. Stephenson, A. Hobday, P. Kearne, and P. Ludwig, and it was intended that they should give the Concerts during the first three weeks of September. The scheme was of course abandoned when the Chicago failure became known; but the invitation remains as a plume of quite unusual size in the Guild's already well decorated cap.

MR. HENSCHEL expresses himself as delighted with the orchestra provided for him in Scotland. It contains forty-five British artists, the remainder consisting of performers from various Continental lands. At the first rehearsal Mr. Henschel set them to play a Symphony by Beethoven and the "Meistersinger" Overture. This was done with surprising results, considering that the men had never before met.

A CONTEMPORARY, finding something to say about musical "prodigies," states that Mozart died of dropsy. That is a discovery, since we have all along been told that his death was due to inflammation of the brain. Has our contemporary mixed up the cases of Beethoven and Mozart, and given to one the disease of the other?

THE Handel Festival of next year will take place at the Crystal Palace on June 22, 25, 27, and 29. Programme: "The Messiah," "Israel," and a Selection as before. Mr. Manns to conduct, of course.

MASCAGNI headed the composers represented in the Viennese repertory last season, there having been fifty-five performances of his works. Wagner, who came next, was twenty behind, and Verdi eight behind Wagner. Cherubini and Gluck—not bad musicians they—brought up the rear, side by side.

SCENE: St. James's Hall, during one of last season's Philharmonic Concerts. Elderly lady in stalls, addressing neighbour after a certain Russian pianist's performance of the slow movement in Chopin's E minor Concerto: "Can you tell me, please, who the accompanist is?" Fact!

WITH the exclamation, "Such is fame!" a correspondent sends us a cutting from *The Times*, in which the not wholly unknown firm of Novello, Ewer and Co. is described as "Morello, Ewen and Co."

MR. C. LEE WILLIAMS, who has again been laid aside by illness, is now convalescent, and expects, after a short time spent in Malvern, to resume his duties.

OUR lively contemporary, *Le Ménestrel*, informs its readers that Mr. Edward Solomon has just finished an "opera" called "The cricket on the heart." Good!

NORWICH FESTIVAL.

(FROM OUR SPECIAL CORRESPONDENT.)

THE very interesting Festival which took place at Norwich on the 3rd ult. and following days was the twenty-fourth triennial celebration, and one of the best, if not the best absolutely, in the entire series. It may be that new blood got into the direction, or that a sudden awakening came upon the accustomed managers. With this we are not concerned. Enough that the results of efficient and enterprising preparations were most satisfactory and lifted the Festival to the first place in its year. The special vitality just indicated acted in various forms. To begin with, it added the highest instrumental talent to the usual solo attractions by the engagement of Messrs. Paderewski and Sarasate. In the next place, it secured an improved chorus by enlisting contingents from Yarmouth and Lowestoft, as well as from Norwich and immediate neighbourhood. Lastly, it obtained five new works for first presentation. Rarely has a festival committee made such a huge step towards improved resources and higher interest. It is pleasant to add that the reward was great, and that the Norwich managers, so encouraged, are not likely to weary in such well doing.

The *personnel* of the Festival may briefly be put on record before going farther. At the head stood Mr. Alberto Randegger, the Norwich Conductor ever since Sir Julius Benedict gave up a task he was no longer able to discharge. Among the solo vocalists were Mesdames Albani, Helen Trust, Anna Williams, Belle Cole, and Marian McKenzie; Messrs. E. Lloyd, Ben Davies, Henschel, Pierpoint, Brockbank, and Norman Salmond. The solo instrumentalists have already been named. Dr. Bunnett was organist; Dr. Hill, chorus-master; and Mr. Betjemann, principal first violin. In the band were a host of well-known London professionals, this body with the chorus making up an aggregate of 350 performers. The Concerts took place, as usual, in St. Andrew's Hall. As to the programme, that will appear, each piece in its proper place, as these remarks continue.

The opening Oratorio was given on Tuesday evening, the 3rd ult., and, although Mendelssohn's "St. Paul" is generally attractive, it had the smallest audience of the week. This may be explained by the fact that such of the public as are influenced by the presence or absence of "stars" were not tempted to put in an appearance. Madame Albani took no part in the evening's work, neither

did Mr. Edward Lloyd. True, Miss Anna Williams, Madame Belle Cole, Mr. Ben Davies, and Mr. Norman Salmond were there to represent various degrees of vocal talent and to do the airs of the Oratorio justice. But the artist-worshippers held aloof—at any rate, so we interpret the comparatively low figures of attendance. Mendelssohn's Oratorio had, on the whole, a successful rendering, the principals doing their work, if not uniformly well, with general credit. Mr. Ben Davies thus early made a most favourable impression, while the fine, manly delivery by Mr. Salmond of the important bass solos was accepted as altogether up to festival mark. More important than individual effort were the exertions of the chorus, who promptly showed how great an improvement in quality of tone and executive skill has lately been made. The chorus has always been more or less a weak point at Norwich. In this instance it showed itself strong, so that, after hearing one or two choral numbers, amateurs and well-wishers put aside anxiety and rested content.

With Wednesday morning came the first of the five novelties, acting as a "curtain-raiser" for Sullivan's "Golden Legend." This was Mr. Edward German's Symphony in A minor—a work written expressly for the Festival. Mr. German is a man of the Abraham Lincoln type, in that he keeps "pegging away." From obscurity into light, through defeat into success, this musician knows the path and travels along it with dogged perseverance. His first Symphony met with a fate which was not encouraging, but Mr. German was far from discouraged, and, when Norwich invited an orchestral work from his pen, he characteristically sat down to compose another. This is almost certain to find favour as a strong and masterful effusion. The qualities just mentioned are especially conspicuous in the Introduction and first *Allegro*, these sections being laid out upon broad lines, and distinguished by a thoroughly masculine style. The feebly sentimental and the lackadaisical have no friend in Mr. German, whose music, in this instance, while showing sufficient elaboration and ingenuity, is virile to a degree rarely met with at the present time. The *Andante con moto* belongs to another order. It is wholly given up to beauty and grace, as we know those qualities in melody, in harmony, and orchestral colouring. To the slow movement the *Scherzo* is attached by a connecting bar or two for no apparent reason. But one does not question the composer's judgment when listening to music so well made, so full of sprightliness and power. The two main sections of the movement are in effective contrast of theme and general expression. Mr. German introduces his second *Allegro*, like his first, by a short prelude, which anticipates the leading theme. The *Finale* is elaborately wrought, and shows a good deal of harmonic and contrapuntal ingenuity. Here and there it seems a little overdone, the result being that more than a single hearing appears necessary in order to judge clearly of design and effect. But there is no difficulty in saying at once that Mr. German's second Symphony has great claims upon the attention of the musical world. It is not of the sort to be listened to and then dismissed, but challenges careful judgment upon the data of familiar acquaintance. The composer conducted a very fair performance, and was most cordially applauded and several times recalled at the close of his work. Very few words will suffice for the "Golden Legend," in which Madame Albani, Madame Marian McKenzie, Mr. Lloyd, Mr. Pierpoint, and Mr. Henschel took part. The general rendering of Sullivan's familiar music rose to the usual festival mark, and calls for no criticism.

The second Concert on Wednesday was very largely attended, every seat being occupied, as would many more had more been available. This was not so much because the public were eager to hear Mr. Gaul's new Cantata "Una," as because Mr. Paderewski was set down to play the solo in his just completed Polish Fantasia for pianoforte and orchestra. Perhaps even the work may be set aside, and the crowded audience credited with caring much more to see the famous pianist than to hear his music; so much does a personality, if sufficiently notorious, overshadow everything else. But here the Fantasia claims first attention. The work is in three movements, and, so far, its form is analogous to that of a Concerto, but there all resem-

blance ends. A spirit of fantasy reigns throughout, and of Polish fantasy to boot, the music being everywhere distinguished in the strongest manner by the special features with which Sarmatian composers have made us familiar. The piece, as a whole, is exceedingly difficult, not only for the soloist, who needs to be a Paderewski in order to get through his part with credit, but also for the orchestra, who require a special training in order to render it with the necessary spirit and finesse. On these accounts the Fantasia is not likely to be heard often; but none the less should its merit be recognised, and that it has merit of no common sort is beyond question. Mr. Paderewski played with all his characteristic brilliancy and dash of style, but the orchestra, while vigorous and mostly note-perfect, saw the meaning of the music as through a glass darkly. When all was over, there was a strong disposition on the part of the audience to have an encore piece; but the eminent pianist showed no signs of responding, and "insatiables" had to be content with repeated returns to the platform.

With the Symphony were given—forming a miscellaneous first part—the "Meistersinger" Overture, which was quite well played, and the well-known air from "Samson and Dalila," so long conspicuous in the repertory of Madame Marian McKenzie, by whom it was again sung.

Some descriptive remarks upon Mr. Gaul's "Una" having already appeared in THE MUSICAL TIMES, there is no need to enter into the "argument" or the general features of the music on the present occasion. But we must say that the composer, though he has produced a work which will be found both agreeable and useful by the choral societies for whom he so largely caters, would have done better by aiming higher. Mr. Gaul, we understand, was invited by the Committee to provide the Festival with a Cantata, and there was, consequently, every reason to honour the occasion, and do himself credit, by rising to the full height of his musicianship. He preferred, nevertheless, to consult the means and tastes of his usual clients, and the result is a work neither of Festival rank nor adapted to increase the composer's reputation. We may regret the fact, but are hardly in a position to blame. Mr. Gaul knows his own business best, and he represents a very large musical constituency whose claims he may be right in preferring. That "Una" will enjoy popularity throughout that constituency is very probable. It has a pretty story, consecrated by association with a great English classic; its music is melodious and well written within the limits which the composer set himself, and its structure lays no difficulties upon moderate executive capacity. The performance, conducted by Mr. Gaul in person, was, like the music, a straightforward piece of work. But, for that matter, how could the executants go wrong with a road so plainly staked out and made so smooth and even? The solo vocalists were Mrs. Helen Trust, Madame Belle Cole, Mr. Ben Davies, and Mr. Norman Salmond, who accomplished their facile task to general satisfaction. At the close of the work Mr. Gaul, though a prophet in his own country, received a full meed of honour. The Concert continued with an Overture, "Yewbarrow," written by Dr. Horace Hill in a vein of genial and attractive musicianship. After this Mr. Paderewski played selections from Chopin and Liszt, and had, as a penalty for delighting the audience, to throw in one more. Nicolai's Overture to the "Merry Wives of Windsor" closed the long and varied entertainment.

Dr. Hubert Parry's "Judith" took up the whole of Thursday morning and was given under the direction of its genial and popular composer. To discuss this brilliant example of modern Oratorio here would be rank waste. All musicians and amateurs know it, or, if they do not, deserve to remain in ignorance. "Judith" is an accepted work, like the "Golden Legend" and the "Rose of Sharon," which, also, we have seen rise from the mass of contemporary productions to a high and honoured place. As an accepted work it has passed beyond the range of current criticism and appeals for continued existence to the judgment of future generations. Dr. Parry had the gratification of conducting a satisfactory performance, which passed with but a single drawback, and that, as the composer freely acknowledges, was more his fault than the error of the little chorister boy ostensibly responsible for the slip. The principal vocalists were a strong body—to wit, Madame Albani, Madame McKenzie,

Mr. E. Lloyd, Mr. Pierpoint, and Mr. Henschel. All these artists, as may be supposed, did excellent service, and it would answer no useful purpose to particularise. The choruses went smoothly for the most part, and Dr. Parry was satisfied with the work of the orchestra, upon which so important a task devolved. That the composer-conductor had applause heaped upon him in profusion may freely be assumed.

The second miscellaneous Concert (Thursday evening) was as popular and well-attended as the first, to the programme of which it offered a counterpart. There was again an eminent soloist (Mr. Sarasate) to introduce a work (Mackenzie's "Pibroch") which, if not absolutely new, was new to Norwich; and there was again a Cantata (Mr. Barnett's "Wishing Bell") more or less composed for the occasion. Nor were these things all in the nature of unfamiliar music, seeing that the evening began with Mr. Mancinelli's Overture "Cleopatra," a work heard only once before in this country. This bright and brilliant example of orchestral music was given, under the composer's guidance, with wonderful spirit, and met with a reception so enthusiastic that nothing but a second performance would satisfy the audience. Apart from the merit of the piece, it may be that the Norwich public had a pleasant recollection of its composer's "Isaiah," produced at the Festival of 1890. Between "Cleopatra" and the "Pibroch" stood solos for Mr. Henschel, Madame Cole, Mr. Lloyd, and Miss Anna Williams. Then came Mr. Sarasate, to have a great reception and be so moved by it as to confound the opening phrase of Mackenzie's work with a passage occurring much later. This remarkable freak of memory led to a stoppage and a fresh beginning, but afterwards all went smoothly, and the great violinist, pulling himself together, as the phrase goes, executed the difficult and complicated solo with unusual effect. Nothing could have been better, or more fully an exemplification of the qualities now rapidly making the "Pibroch" a piece which no violinist's repertory can afford to be without. Mr. Sarasate was applauded with enthusiasm for a display of the very highest order.

The "Wishing Bell" followed, with its composer in the conductor's desk, and again it is our duty to speak of a new work as not up to Festival rank. Mr. Barnett's piece was described in the programme as "composed expressly for the Festival," and that is, no doubt, partially exact. But we take it that the airs and choruses (for female voices only) were written at an earlier date, probably with a view to use in ladies' classes, &c., and that the orchestral part was added in prospect of performance under more important conditions. Otherwise, we may be sure, a musician so experienced and skilful as Mr. Barnett would have given his vocal numbers a higher aim and greater distinction. THE MUSICAL TIMES having already sketched the story of the work and its leading features, we shall not go over that ground a second time, but merely deal with the general impressions made by its performance. Those were, with the reservation above indicated, entirely favourable. Although the vocal music is written down to a comparatively mild standard of executive skill, it is full of pleasant tune and equally agreeable effects of harmony. Every number, moreover, shows the hand of a writer who must needs discharge the most modest task in a musicianly spirit. It is in the orchestral part that Mr. Barnett appears to fullest advantage. Here, putting no restraint upon himself, he has written charming preludes and interludes which invest the connected sections with absolute distinction, and raise the entire Cantata to a rank otherwise unattainable. That the "Wishing Bell" will enjoy great popularity may be predicted without hesitation. It is at once easy and artistic. A work of which that may truthfully be said is quite safe with the public. Mr. Barnett's leading interpreters were Mrs. Helen Trust and Madame McKenzie, who, together with the female chorus, did all that was possible to the end of success, upon which result, happily attained, Mr. Barnett received cordial congratulations. After the Cantata came a miscellaneous selection, comprising two instrumental pieces and an air from Stanford's "Veiled Prophet," conducted by the composer; Saint-Saëns's Introduction and Rondo for violin (Sarasate) and orchestra; and, finally, the Overture to "Oberon."

Friday morning was given up to "The Messiah," as to

the subject and performance of which the pen of description and criticism may rest. The solos were taken by Mesdames Williams, Trust, McKenzie, and Cole; Messrs. Ben Davies, Pierpoint, and Salmond. There was a large attendance, though the figures fell below those of previous occasions.

The Festival closed, on Friday evening, with the production of Mr. Cowen's "Water Lily," a full description and analysis of which appeared in our last number. Again we have only to speak of impressions made by, and conclusions derived from, the performance, which was, all round, an unquestionable success, if, indeed, the word should not be triumph. No subject other than that found in Wordsworth's poem is more adapted to bring out the composer's strong points, and no treatment of it for the musician's use could have been more sedulously fitted to engage his sympathies. In consequence, the music of the "Water Lily" exactly and fully represents the composer when enthusiasm for his task draws out his utmost skill and feeling. Mr. Cowen's treatment of the supernatural elements in the story is throughout skilful and suggestive. He seems to revel in the opportunity of dealing with aerial spirits, demons of storm, and the doings of sorcerer and wizard. For all these he has precisely the right musical *motives*, the most fitting orchestral figuration and colour, and, so to speak, the most congenial atmosphere. Nor is he less happy when dealing with the simply human characters in the story. His love music, though deficient in the swing of broad phrases with which vocalists can make their best effect, glows with the richest and most varied harmony, and works up with intensity to climaxes yet more intense. In the scene at Caelleon, the composer once again proves that he can deal just as effectively with choral masses. In this respect, the choruses "Lance to lance" and "See, of the glittering train," are veritable masterpieces in dramatic *ensemble*. We know of nothing precisely like the last-named. It is no less original than impressive. That the work, as a whole, is difficult both for vocalists and instrumentalists must be conceded. Mr. Cowen does not bid for popularity in the measure shown by the latest works of Messrs. Gaul and Barnett, and he is right, seeing that provision should be made not only for limited executive means but for large capacity. Wherever the last-named exists, the "Water Lily" will be a welcome and a favourite work. The reception given to it at Norwich was the heartiest possible, and set upon Mr. Cowen's latest effort the seal of a first audience's unanimous approval. Madame Albani, Madame McKenzie, Mr. Lloyd, and Mr. Salmond exerted themselves strenuously and to the best effect in the solos, while both orchestra and chorus entered into their task *con amore*. To sum up, the "Water Lily" started upon its career with every promise of future good fortune. The Cantata was preceded by Mendelssohn's "Italian" Symphony and followed by Sullivan's "Imperial" March. In conclusion, let due credit be given to Mr. Randegger, whose services in connection with the Festival cannot be over-estimated. His successful direction of the music formed only a part of labours which stretched back many months, and resulted in fruition satisfactory to everybody concerned. We understand that the financial results of the Concerts have justified the enterprise of the Committee.

MUSICAL FESTIVALS.

(FROM OUR SPECIAL CORRESPONDENTS.)

TEWKESBURY.

It happens that the venerable Abbey Church of Tewkesbury, though in a special sense a national monument, has no fund whatever for the support of its fabric. The inhabitants of the district, which is mainly agricultural, are not wealthy, and, if the noble old edifice is to be kept in a proper state, help must be sought far and near, and in all legitimate ways. It occurred, not long ago, to the Vicar, Mr. Sherningham, that some advantage might arise from musical performances on the model of the Festival of the Three Choirs, but limited to one day. The idea, when communicated to Mr. Lee Williams, Mr. J. A. Matthews,

and other local leaders of music, met with their cordial approval; the rank and file supported the scheme with as much readiness as their chiefs, and the matter was very soon put in train. From the first it was not intended to seek help outside the county, beyond the engagement of two or three soloists. Gloucestershire is organising its musical forces for precisely such services in the cause of art, and, with instrumentalists and chorus-singers from Gloucester, Cheltenham, and adjacent places, to say nothing of Tewkesbury itself, there was no doubt in the mind of the promoters as to sufficiently satisfactory results. The works chosen for performance were Mr. C. Lee Williams's Church Cantata "Gethsemane" and Mendelssohn's "Hymn of Praise"—these to be given in the day, and followed, in the evening, by an Organ Recital, with an occasional sacred air by way of relief. Mr. Williams was appointed Conductor, and the little Festival took place on September 28.

The day turned out unfavourable, rain falling almost continuously. This accounts, perhaps, for the very obvious apathy with which the townsfolk regarded the solemnity. Or was it that the Tewkesburians had not taken the trouble to make themselves acquainted with what was going on in their midst? One can hardly over-estimate the indifference of small and isolated communities to anything beyond the ordinary range of their tastes and sympathies, and it may surprise many readers to be told that the seats set apart for free use at the "services" were more sparsely occupied than any others. If Tewkesbury seemed apathetic under the rain clouds, not so the performers, who, coming mostly from a distance, made the thoroughfares near the railway station put on a most unusual appearance of liveliness. The morning was devoted to rehearsal, during which Mr. Lee Williams had some trouble with his "scratch" orchestra; but patience, as usual, did her perfect work, and, after a short interval for luncheon, the public proceedings began.

It may have been because the singers were in the choir of the grand old church that they were requested to wear surplices, though the use of those garments was not insisted upon in the case of the orchestra and soloists. It would be better, perhaps, to say nothing about surplices another time. In the choral societies which gave their help there are not a few dissenters, among whom were, no doubt, some to whom the white robe was objectionable. That the surplices added to the scenic effect is quite true, and when the congregation had assembled in considerable, yet not overwhelming numbers, the sturdy Norman interior presented quite an impressive aspect. This is the place to mention the regulations governing admission, inasmuch as they were ingeniously contrived to avoid offence. A large part of the church was free to all-comers, without money and without price, while the nave was filled by ticket-holders—friends of more than a hundred gentlemen who were subscribers of a guinea each, and had, in return, received passes for distribution as they pleased. Upon the money of the subscribers and the sums received at the offertory the Vicar relied for meeting expenses and for a profit. The service began with a short form of prayer, and then the performers addressed themselves to their task. There is no need to dwell upon the singing of Mrs. Hutchinson, Miss Jessie King, Mr. Houghton, and Mr. Ineson, who were the principal soloists. The efforts of these artists had no special significance, for which one turned to the doings of the Gloucestershire band and chorus. *Apropos* of these, it is of no use to create a "fool's paradise" and say that the instrumental and choral performance was perfect, or even approaching perfection. It was nothing of the kind, and may best be described, perhaps, as tolerably good—most tolerable in that distinct indications appeared of resources which only need working up in order to attain a satisfactory degree of efficiency. The orchestra, led by Mr. Woodward, included a number of young amateurs who will do better as they make practice and gather experience. As for the chorus, it contains plenty of material for future improvement, and, if these Tewkesbury Festivals be continued, we shall see, no doubt, a steady advance in efficiency. "Gethsemane" made, as at Gloucester last year, a deep impression, so aptly eloquent of religious feeling are its numbers, and so profoundly devotional is their effect when

heard in a church amid the influences of sacred associations. The entire work was listened to with sustained attention—as though, indeed, the large congregation felt completely absorbed in the story and its musical telling. All the solo artists above-mentioned did well, Mr. Ineson giving specially vigorous and telling renderings of the baritone airs, though perhaps the most pathetic and really moving effort was made by Miss Jessie King in "It is enough." The subsequent performance of the "Hymn of Praise" was rendered incomplete by the necessity of abbreviating the work. In it, as may be supposed, the chorus were quite at home, while the principal soloists, Mrs. Hutchinson and Mr. Houghton, sang with a full measure of success. The recital by the Abbey Organist, Mr. Bath, passed off well, helped by the varied interest of vocal solos. Orchestra and chorus were then dispersing to their homes, and, of course, took no part.

The value of this one-day Festival lies in the example it sets—one which, let us hope, will extensively be followed where it is possible to organise the musical talent of scattered communities and direct it upon point after point as occasion may serve. In such union is real strength, and the Vicar of Tewkesbury has shown how it may be utilised in a sacred building without giving just cause of offence to anyone. The fabric fund of the Abbey benefited by the Festival to the extent of about £80.

CHELTEHAM.

The "third triennial Meeting of County Societies, now united as the County of Gloucester Musical Festival Association," took place in the Winter Gardens, Cheltenham, on the 17th ult. and three following days. According to the prospectus, it began on the 16th, but to this statement we demur, because it is neither usual nor right to claim a day of rehearsal as a day of Festival performance, however liberally the public may be admitted. We allow, therefore, no more than four days, and four Concerts, one each day. The Cheltenham triennial gathering stands on a footing curiously different from all others, now that Mr. Kuhe has ceased to hold "festivals" at Brighton. Although it has a public side, particularly in relation to local charities, for which collections are made at the doors, it is essentially a private enterprise, initiated and carried out by its Conductor, Mr. J. A. Matthews, who runs the risk of loss and properly benefits by the gain. This gentleman does not claim for his Festival an equality with those given elsewhere, but frankly states that its objects are different, and "intended to bring together county musicians of all ranks, as much as possible, and to found an institution that will add greatly, it is hoped, to the advancement of musical education and the divine art in our own locality." The object, though thus limited, is of very great importance and deserves all the encouragement that can be given to it, since it is only by the development of local resources that England can be made a musical country in very truth. Mr. Matthews further stated in his prospectus that the band would comprise many of the leading amateurs of the neighbourhood, and that the choir would be drawn from sources within the county. As a matter of fact, the choral societies of Gloucester, Tewkesbury, Stroud, Cirencester, and Tetbury sent large contingents to swell the total number of performers to the high figure of 500. It is the boast of Gloucestershire that the organisation of its county societies enables a numerous and qualified chorus to be massed anywhere within the borders for the furtherance and stimulating of local art. To say that all the players and singers assembled at Cheltenham were of the highest class would be contrary to fact; but it is something—indeed, much—to have them brought together in pursuit of culture more complete than is possible without such union. The solo performers were numerous, but it should be understood that they were individually engaged for one or two performances only. Mr. Edward Lloyd, for example, sang only in the "Stabat Mater" and "Hymn of Praise." With an arrangement like this it is, of course, easy to make a brave show of principals. The vocalists who appeared were Mesdames Thudichum, Henson, Gough, Maggie Davies, Harry, Hilda Wilson, Jessie King, Stephens, Higgs, and Hope Glenn; Messrs. Lloyd, Piercy, Houghton, Ben Davies, Pierpoint, Brereton, Lane Wilson, and Watkin

Mills. The list of instrumental soloists included Miss Olga Néruda, Miss Amy Woodward, and Miss Agnes Skinner (pianists); Mr. Theodore Carrington (violin), and Mr. W. Ellis (trumpet). Mr. Woodward was principal first violin, and Mr. J. A. Matthews, Conductor. In the orchestra, it should be added, were twenty ladies, nearly all violinists. Whether each of these was a source of actual as well as apparent strength is a question we do not take upon ourselves to answer.

It is not our purpose to dwell upon the rendering of the familiar works that chiefly made up the programme, but more attention may justly be given to a few compositions of minor importance which brought with them the interest of novelty. One of these opened the first Concert, on Tuesday, the 17th ult. We refer to a setting by Mr. Berthold Tours of a Festival Ode from the pen of Canon Bell, Vicar of Cheltenham. This is in three sections—two choruses and a contralto air, which forms the middle movements. Mr. Tours has written for broad effects, such as can best be attained by simple means, and his music, well fitted for a very large number of executants, flows on in a great stream of satisfying sound. The air has a very devotional character, and was most expressively sung by Miss Hilda Wilson. Assuming the Ode to have been designed for Church use, we cannot for a moment doubt that its object will be fully attained. Mr. Tours conducted the performance in person, and received cordial acknowledgments. The "Stabat Mater" and "Hymn of Praise" followed, with Miss Thudichum, Miss Wilson, Mr. Lloyd, and Mr. Pierpoint as principals. The performance of these familiar works was good and encouraged expectations which, unfortunately, were not realised. The chorus sang with spirit and effect, and the orchestra rose with vigour and decision to the demands upon it. There was a large and fashionable audience. The second Concert began with a short, miscellaneous selection, including the Overture to "Der Freischütz"; Mozart's Concerto in E flat for two pianofortes (well played by Miss Néruda and her pupil, Miss Woodward), and a Choral Song for double choir and orchestra, the work of Dr. Frederick Iliffe. With regard to the last-named—a setting of Milton's "Sweet Echo, sweetest Nymph"—we have only to say that it is a highly respectable example of English choral writing, well made and thoughtfully conceived, if not inspired. We cannot but think that works of this class would be better without an orchestra. The instruments confuse the part-writing, upon the character and clear perception of which success so largely depends. In the performance of Sullivan's "Golden Legend" neither orchestra nor chorus were nearly so satisfactory as on the previous evening. All engaged in the concerted music and accompaniment seemed to lose confidence, and sometimes whole passages were omitted by important instruments, while unsteadiness generally prevailed. The soloists, Miss Henson, Madame Hope Glenn, Mr. Piercy, and Mr. Watkin Mills did their best under the circumstances, but must have shared in the general uncertainty amid which the work went on. On their part the audience were extremely lenient—that is, if they detected anything wrong, which was not distinctly obvious. "The Messiah" was given on Thursday afternoon, and a miscellaneous Concert, on Friday evening, brought the proceedings to an end. We cannot notice this in detail, and must be satisfied to mention that the programme contained Miss Ellicott's Festival Overture, Max Bruch's Violin Concerto (Op. 26), a charming Orchestral Suite by Sir Herbert Oakeley, Dr. Mackenzie's "Benedictus," and "Music," a choral song for voices only, written by Canon Bell, composed by C. Lee Williams. This is a delightful piece, full of the grace, sweetness, and delicate musicianship that characterise the Gloucester organist's work. It was not very well sung, owing, perhaps, to the absence, through illness, of the composer, who was to have superintended its performance. It is understood that the Festival was a financial success.

HOVINGHAM.

What the exact population of Hovingham may be we know not, but, at any rate, it is capable of being expressed in three figures. This pretty hamlet in the North Riding of Yorkshire may therefore be with con-

fidence designated the smallest Festival centre in the country. On the 17th and 18th ult. the fifth Hovingham Festival took place, and the three Concerts of which it consisted have afforded an excellent example of what such an event should be, as regards both programmes and performances. Hovingham is, indeed, fortunate in having three gentlemen who, among them, possess both the will and the ability necessary to carry the Festival to a successful issue. Canon Hudson, Rector of the neighbouring parish of Gilling, who, since his Cambridge days, has been well known in the musical world as an amateur of conspicuous ability, is the Conductor and artistic head of affairs; Sir William Worsley provides the concert-room in a spacious riding-school attached to his residence; and in Mr. E. S. Horton the Festival is provided with an honorary secretary whose energy and good nature make him well fitted for the endless duties that fall to his lot. A band of fifty, in which a large number of London players figured, made it possible to begin the Festival with Sir Arthur Sullivan's "Golden Legend," which has in all probability never before been adequately given in the district; while Schumann's Pianoforte Concerto, charmingly played by Mr. Leonard Borwick, and Bach's Concerto for two violins, were among the more notable of several instrumental compositions which garnished the programmes. To those whose motto is *Siare super vias antiquas*, Mendelssohn's "Hymn of Praise," which brought the Festival to a conclusion, would be particularly welcome. To those, on the other hand, who hold that a Festival which produces no fresh work, or revives no neglected work, has, in a measure, failed of its purpose, the presence in the programme of a new choral composition by Dr. Alan Gray, the Organist of Trinity College, Cambridge, would be a matter for satisfaction. Dr. Gray, who, as a native of York, had a *locus standi* not to be gainsaid, had chosen for his subject a poem by Mrs. S. K. Phillips, "The Legend of the Rock-Buoy Bell." Of this he has fashioned a choral ballad, very much on the lines of Professor Stanford's "Revenge." The tradition embodied in the poem is to the effect that a soul whose chief sin has been the leading astray of others is condemned to expiate its fault by adding its voice to that of the rock-buoy bell at the entrance to Whitby harbour. As the mission of the bell is to direct mariners in the right direction, the significance of the punishment is obvious. Dr. Gray's Leeds Cantata "Arethusa" had led us to expect a more than ordinary measure of constructive skill, refinement, and thoughtfulness in his music. All these are to be found in his latest work, which also shows a power and an ease not so traceable in its predecessor. The suitability of the subject for musical treatment lies chiefly in the opportunities it presents for the musical suggestion of natural phenomena. Thus we have the "Sweep of the great North Sea," the "Rising gale," the "Fog veiling all beneath," the "Ripples laughing and leaping," and the "Fierce Nor'-Easter," all of which in turn are very happily depicted, or rather suggested, for Dr. Gray has, with the possible exception of a few bars of storm music in which vigour may be thought to predominate over abstract beauty, been most careful to observe Beethoven's maxim: "Mehr Ausdruck der Empfindung als Malerei." But, as this musical landscape-painting is hardly the highest effort of which the art is capable, we should be inclined to lay greater stress on the beauty of the more emotional passages in the work, such as that in which the erring spirit seeks for grace on the plea of a Saviour's atoning death. Here the halting utterances of the voices and the general impressiveness of the music call for warm commendation, as does the poetic ending of the ballad, in which the voices and orchestra alternate with admirable effect. The performance, under the composer's direction, was, on the whole, the best in the whole Festival, the chorus-singing being in particular remarkable for its vigour and accuracy. It should be added that the principal vocalists of the Festival were Miss Florence Bethell, Miss Mary Morgan, and Mrs. Burrell; Messrs. Houghton, Andrew Black, and W. H. Dawson; and the solo violinists, Messrs. A. Bent, Stanley Blagrove, and G. Walenn—all of whom contributed to the success of the performances; though to Canon Hudson's tact and ability in the difficult post of Conductor is the praise chiefly to be accorded.

NORTH STAFFORDSHIRE.

The Triennial Festival given under the above name took place in the Victoria Hall, Hanley, on the 19th and 20th ult. It consisted of only three Concerts, instead of four, as in 1890; but the change should not be regarded as a sign of decadence, but rather as due to experience of the peculiar conditions of a manufacturing district where men have little inclination to waste, as they would say, the hours of business, and where, moreover, those who can afford to lose a day are comparatively few. Made aware of this by scanty morning audiences three years ago, the Committee struck off one of the two forenoon Concerts, and so saved expense, while securing for the solitary survivor an adequate measure of patronage. The Festival being still young, it has necessarily to fight against imperfect appreciation; but the principal managers, with their chairman, Dr. West, of Stoke, are indefatigable in the good cause, utterly refusing to contemplate the contingency of having to abandon it. That they will firmly establish the enterprise we as firmly believe.

The executive resources of the Festival were equal to any task. In the first place, they included the following solo vocalists: Miss Palliser, Miss Henson, Miss Clara Butt, Mr. Edward Lloyd, Mr. Piercy, Mr. Ffrangcon Davies, and Mr. Watkin Mills, with Mr. Willy Hess as solo violinist. The orchestra, drawn from Sir Charles Hallé's band and from Birmingham, was excellent, while the chorus, a large body, representative of the choral culture and enthusiasm of the Potteries, presented claims to rank among the best in the kingdom. With such a force as that assembled under the baton of Dr. Swinerton Heap anything might be done, and its final dispersal—*absit omen*—would be nothing short of disaster.

The first Concert, given in the evening of the 19th, attracted a large audience, among whom were the Duchess of Sutherland, wife of the President, and a party from Trentham, including Sir Arthur Sullivan and Dr. Hubert Parry. Berlioz's "Faust" filled the programme, with Miss Palliser, Mr. Piercy, and Mr. Watkin Mills as solo vocalists. The efforts of these artists need not be dwelt upon in detail. Enough that each and all did well, more especially Mr. Watkin Mills, who has complete mastery over the part of *Mephistopheles*. There was no fault to find with the orchestra, who were, of course, on familiar terms with the music, and worked together in excellent style. Both the Hungarian March and the Ballet of Sylphs were distinct triumphs. It is understood that the members of the chorus did not fall in love with their share of the Legend when first introduced to it. Favour may have come as a sense of novelty wore off, but, anyhow, the concerted vocal music was successfully rendered, if with some little show of hesitation. To sum up, the opening performance of the Festival gave promise of continued good fortune, which, let us say at once, was fully realised.

The Concert of the following morning began with Beethoven's Symphony in C minor, after which came Eaton Faning's part-song "Moonlight" and the *Templar's* Soliloquy from "Ivanhoe," conducted by Sir Arthur Sullivan, and very finely sung by Mr. Ffrangcon Davies; the first part ending with Mackenzie's "Pibroch," in which Mr. Willy Hess appeared as soloist. All these were quite successful, the rendering of the Symphony being matched, on the part of the capital chorus, by a finished execution of Faning's part-song—an excellent work, worthy of every effort. The performance of the "Pibroch" was not quite what it should have been in the orchestra, but the soloist made amends by vanquishing all difficulties—they are not a few—and coming out of the ordeal triumphantly. Smart's "Bride of Dunkerron" followed, supported by Miss Palliser, Mr. Lloyd, and Mr. Ffrangcon Davies—a thoroughly capable trio for a work which demands good vocalisation before everything else. Smart's tuneful, yet dramatic music, splendidly rendered, made a great impression, which will popularise that Cantata in the Potteries for many a year to come. "Elijah" closed the Festival on the evening of the same day, and with a good all-round performance of that great masterpiece the North Staffordshire music meeting left behind it such favourable regard as should warrant ample support three years hence.

Notice of the Bristol Festival, which commenced on the 25th ult., is necessarily postponed until our next issue.

CRYSTAL PALACE CONCERTS.

THE thirty-eighth annual series of the Saturday Concerts opened on the 14th ult. The orchestra remains very much the same as in recent seasons, Mr. Celis being promoted to the post of *chef d'attaque* left vacant by the tragic end of Mr. Carl Jung, while one or two new names are noticeable amongst the strings. Mr. Manns, who was very heartily cheered on mounting the platform, led off with a very fine performance of Sullivan's brilliant and sonorously scored "Macbeth" Overture, the prevailing geniality of which, however, is hardly attuned to so tragic a subject. The next piece in the programme, an orchestral version of the *Nachtgesang* from Act 2 of "Tristan and Isolde," for which a certain Herr Arthur Seidel is responsible, was utterly unworthy of the Crystal Palace band and its conductor. It is simply a vulgar *pot-pourri*, in which the famous duet is arranged for trumpet and trombone. At the Crystal Palace, to make matters worse, trumpet means cornet nineteen times out of twenty, and it was in the bleating accent of that instrument that *Isolde's* rapture was expressed on the 14th ult. A new work by a native composer was brought to a hearing in Mr. Godfrey Pringle's "Durand," a crude and uncompromising piece of programme music, based on Uhland's sentimental ballad, which, though not wanting in cleverness, is at once pretentious and patchy. According to the programme, Mr. Pringle has been fortunate enough to spend some considerable time in Italy of late years. It must be added that he has been unfortunate enough to fall under the dominion of some of the less desirable tendencies of modern Italian music. "Durand" was well played and cordially received, the composer acknowledging the applause from the platform. M. Slivinski was heard in the second Pianoforte Concerto of Saint-Saëns—that in G minor—and minor solos by Liszt and Chopin, and played finely by fits and starts. But, as a whole, his performance showed decided signs of retrogression as compared with former efforts. Miss Palliser was very successful in Henschel's "Spring Song," as an encore to which she gave one of Chopin's Mazurkas, arranged as a song by Madame Viardot-Garcia. In the Ballatella from "I Pagliacci" the orchestral accompaniment was too roughly played for Miss Palliser to make much effect. A fine performance of Beethoven's Symphony in B flat (No. 4) concluded the Concert.

In consequence of the death of M. Gounod, alterations were made at the last moment in the arrangements of the second Concert, and two works by the deceased master were placed first in the programme—the "Marche Solennelle" and the beautiful, richly coloured, and exhilarating Overture to "Mireille." In this connection we may add that it has been decided to pay a further tribute to the memory of Gounod during the second half of the present series of Concerts, when an "In memoriam" performance of his sacred Trilogy "The Redemption" will be given. The novelty of the afternoon was an orchestral Prelude to the "Eumenides" of Æschylus from the pen of the young Scotch composer, Mr. William Wallace, whose Symphonic Poem "The Passing of Beatrice" was heard for the first time in public at the Saturday Concert of November 26, 1892. As in his earlier work, Mr. Wallace has refrained from descriptive or imitative treatment of his subject. For this alone we are devoutly thankful. But Mr. Wallace's new work has decided positive as well as negative merits. He handles the resources of the modern orchestra with results that are at once picturesque and impressive. Mr. Wallace has not written his music to a "programme," but it is so suggestive that it would be very easy to write a programme to the music. For example, the idea of retribution dogging the steps of the sinner might be said to be admirably typified by the obstinate iteration of the main theme. It is metamorphosed, augmented, diminished, but one never escapes from it from start to finish. From the structural point of view, this undoubtedly lends homogeneity to the work, though Mr. Wallace has perhaps carried his economy of material almost to excess. The work was excellently played under Mr. Manns's direction, and met, as it deserved, with a cordial reception, Mr. Wallace being summoned to the platform. The performances of the vocal and instrumental soloists

on this occasion were of an exceptionally high order of merit and interest. Mlle. Frida Scotta, who played Saint-Saëns's Violin Concerto in B minor (No. 3) as her principal solo, is a finished, a brilliant, and a delightful performer. Her tone is not very large, but it is round and sympathetic; her intonation is excellent, and her attack incisive and unerring. The Concerto is a curious example of the eclecticism of M. Saint-Saëns's genius. In it he is everything by turns and nothing long. At any rate, it affords the executant ample scope for distinction in the *cantabile* and *bravura* styles, in both of which Mlle. Scotta excels. An enthusiastic reception, in which the members of the orchestra most heartily joined, was accorded to this gifted young artist at the close of the Concerto and of Sarasate's "Gipsy Melodies," in which her virtuosity was further displayed with the happiest results. Miss Emma Juch, the American *prima donna*, who had not been heard before at these Concerts, gave great pleasure by her refined and artistic singing of the familiar Recitative and Aria from "Der Freischütz," "Wie nahe mir," and "Leise, leise." Her voice is not of great volume, but it is perfectly under control. Miss Juch excels in *piano* and *messa voce* effects. Her taste is excellent, and her tone—to judge, at least, from this occasion—unimpeachable. Miss Juch was not less successful in her rendering of three *Lieder* by Schubert; in particular, distinguishing herself by an exquisite performance of the pathetic "Leiermann." Wolfram's Fantasy from "Tannhäuser" is eminently ill-suited to Concert performance, but Mr. Bispham certainly sang it with much taste, in particular showing marked advance in his command of the *legato* style. He was also greatly applauded for a most spirited and incisive delivery of Purcell's remarkable scena "Tom a-Bedlam." The Symphony was Schumann's No. 1 in B flat, which seems to grow in loveliness each time one hears it. The performance was at all points splendid, and Mr. Manns received quite an ovation at the close. A special word of praise is due to Mr. Fransella for his beautiful playing of the delightful little solo for the flute in the *Finale*. Two numbers—*Anitra's* Dance and the "Dance of Imps"—from the "Peer Gynt" Suite (No. 1) completed the long programme.

MONDAY AND SATURDAY POPULAR CONCERTS.

NEARLY thirty-five years have elapsed since Mr. Arthur Chappell, acting under advice which proved to be thoroughly sound, inaugurated a series of classical Chamber Music Concerts which filled a void in London musical life. In some respects one musical season may not resemble another, but the Popular Concerts continue their useful and, for the most part, placid existence scarcely influenced by passing changes of fashion. It does not seem likely that the thirty-sixth season, which commenced on the 16th ult., will be specially remarkable in any respect, but it opened favourably, the audience in St. James's Hall being rather above the average in numbers. The gifted young violinist, Miss Wietrowetz, gained warm commendation last year, and her re-appearance in the responsible position of leader was certainly not unwelcome. The concerted works in which she took part were Beethoven's Quartet in C, No. 3 of the Rasoumowski set (Op. 59), and Schumann's Sonata in A minor (Op. 105), in both of which her excellent tone and broad, vigorous style, wherein the influence of Mr. Joachim, from whom Miss Wietrowetz received lessons, may be clearly traced, were extremely effective. Nervousness was probably responsible for the rather feverish rendering of the first two movements of the Quartet, the remaining executants in which were Messrs. Ries, Gibson, and Whitehouse, all of whom have gained acceptance at these performances. The pianist was Miss Fanny Davies, of whose qualifications it is quite unnecessary to speak. Let it suffice that in her solo (Bach's Chromatic Fantasia and Fugue in D minor) Miss Davies once more displayed almost faultless technique and more reverence for the old master's text than many pianists evince at the present time. Miss Wietrowetz rendered Svendsen's melodious Romance in G with so much effect that the audience insisted upon an encore, the response being one of Brahms's Hungarian Dances. Finally, Mr.

Eugène Oudin should be praised for his artistic rendering of a song, "La Procession," by César Franck, and three of Robert Franz's delightful little *Lieder*, the last of which, "Es hat die Rose sich beklagt," he was called upon to repeat.

The first of the Saturday performances, on the 21st ult., was signalled by the introduction of a Pianoforte Quartet in B minor by a composer named Robert Kahn, of whose claims to recognition very little was known until this occasion. From the preface to the analysis of his work given in the programme-book we gather that Mr. Kahn was born at Mannheim in 1865, that he received either direct instruction or, at any rate, encouragement in his art from such musicians as Frank, Lachner, Joachim, Kiel, Rheinberger, and Brahms, and that he is now settled in Leipzig. His efforts in composition, so far, include, beside his Pianoforte Quartet, a Violin Sonata, two Trios, a String Quartet, an Orchestral Serenade, and many songs. How it came to pass that he was accorded a place in Mr. Arthur Chappell's catalogue, which, it may be said, does not very readily expand, was not stated, nor did the Quartet itself proclaim the reason in unmistakable tones. It is a concise and thoroughly musicianly work in three movement, and shows that Mr. Kahn has studied to considerable purpose the methods of modern German composers, more particularly of Brahms, though Mendelssohn is slightly recalled in the middle *Andante* in A flat. In other words, the composer has apparently little of his own to say, but he can write in a workmanlike manner. The Quartet was received with a fair measure of approval, but it did not excite a profound desire to hear more from the same source. It certainly received full justice in performance from Miss Fanny Davies, Miss Wietrowetz, Mr. Gibson, and Mr. Whitehouse. The popular young English pianist gave a thoughtful if not very striking interpretation of Beethoven's Sonata in C (Op. 53), known as the "Waldstein," and Miss Wietrowetz was heard to the utmost advantage in Max Bruch's effective Violin Romance in A minor and major (Op. 42), both artists firmly and prudently declining encores. Mendelssohn's Quartet in E flat (Op. 44, No. 3) completed the instrumental portion of the programme, and Mr. Eugène Oudin contributed four songs by Gounod.

The Concert of the following Monday is the last we can notice this month, and it is unnecessary to speak of it at length. The central feature was Schumann's "Etudes Symphoniques," of which a splendid performance was given by Mr. Leonard Borwick, the young pianist entering fully into the spirit of the music and mastering all its technical difficulties with apparent ease. Miss Wietrowetz was unexceptionable in Spohr's frequently played *Adagio* in F from the Violin Concerto in F (No. 9), and the concerted works, with the same artists as at the previous Concerts, were Beethoven's Quartet in C minor (Op. 18, No. 4) and Brahms's Pianoforte Trio in C minor (Op. 101). Miss Louise Phillips, always welcome at these performances, rendered *Lieder* by Schubert and Brahms in her usual satisfactory manner.

MR. SARASATE'S CONCERT.

THE first of three performances of violin and pianoforte music announced to be given before Christmas by the eminent Spanish violinist, in association with Madame Berthe Marx, took place at St. James's Hall, on Saturday afternoon, the 14th ult., and was attended by the usual crowd of admirers. Beethoven's Sonata in C minor (Op. 30, No. 2), which was marked "first time at these Concerts," headed the programme, and was accorded a highly finished, but somewhat cold reading. It was followed by Raff's Sonata in A minor (No. 2), a melodious if somewhat diffuse work, which the artistic pair have introduced on previous occasions and which they always play delightfully. Mr. Sarasate's solos included Wieniawski's "Légende," Bazzini's impetuous "Witches' Dance," and a Bolero from the executant's own pen; those of Madame Marx being Chopin's Scherzo (Op. 54) and an Etude in A minor by Thalberg. Both performers were, of course, called upon for more than was set down for them, and both complied with the wishes of the audience after some show of reluctance.

COVENT GARDEN THEATRE.

THE Covent Garden Promenade Concerts were concluded on the 9th ult., when several of the most prominent vocalists who have sung during the season, including Mr. Sims Reeves, gave their services for the benefit of Mr. Farley Sinkins. To the very last the high standard of the programmes was well maintained. On September 27 the first performance in England was given of the Prelude to the third act of Cyrill Kistler's opera "Kunihild," a movement which, by its powerful themes and rich orchestration, made a very favourable impression. The same programme included Mr. Cowen's fine "Scandinavian" Symphony, which received an excellent interpretation. The next evening was devoted to humorous music, orchestral and vocal, but although an admirable selection was made it failed to attract so numerous an audience as might have been expected. Another Wagner night was given on September 29, and on the following Wednesday, the day throughout the series devoted to classical music, or, to speak more correctly, to programmes chiefly consisting of works of serious design, Beethoven's Eighth Symphony was performed, and Miss Amina Goodwin created a most favourable impression by her admirable pianoforte playing in Mendelssohn's Concerto in D minor. Mr. Cowen having to conduct his Romantic Legend "The Water Lily" at the Norwich Festival on the 6th ult., the *bâton* was taken by Dr. Hubert Parry, who secured good performances of his "Hypatia" music, the *Scherzo* and *Finale* from his "English" Symphony, and his Overture to "The Frogs" of Aristophanes. The programme also included Hamish MacCunn's clever Overture "The Ship o' the Fiend"; and two young artists from the Royal Academy of Music, Miss Llewela Davies and Mr. Philip Cathie, gave most promising evidences of their skill and talent, the former in the solo part of Mendelssohn's Concerto in G minor and the latter in violin solos.

SAVOY THEATRE.

It would be idle to deny that a very large measure of musical and general public interest attended the production of Mr. W. S. Gilbert and Sir Arthur Sullivan's new Opera "Utopia (Limited)," on the 7th ult. Although difference of opinion has from the first prevailed respecting the intrinsic art value of the world-famous series of works bearing the joint-names of these gifted authors, the unique qualities they possess cannot be gainsaid; and when the fact was published that an unfortunate dispute over a trivial matter had been adjusted, and that dramatist and composer had once more joined hands, the rejoicing was widespread. Eminent English and foreign musicians and persons of both sexes who have attained celebrity in other walks of life were present in large force on the above-named occasion, and all would have indulged in renewed jubulations had "Utopia (Limited)" proved equal in humour and general freshness to the most successful of the companion works. This, unfortunately, cannot be said, although, of course, as compared with ordinary productions of the *opéra bouffe* class it stands out sufficiently clear. Mr. Gilbert could not put forward a silly or inane book, and Sir Arthur Sullivan could not pen music otherwise than refined, tuneful, and characterised by musicianly touches. It is only in comparison with such masterpieces of humour and dramatic and musical satire as "Patience," "The Mikado," "The Yeomen of the Guard," and "The Gondoliers," that the libretto of "Utopia (Limited)" seems a trifle dull, particularly in the first Act, and the music for the most part reminiscent rather than fresh. The mainspring of the action is in the caricature of English institutions, or rather of institutions supposed to be peculiarly English. These are introduced on an island somewhere in the South Pacific, which appears to be a very delightful place until the arrival of the King's daughter fresh from Girtton, and accompanied by half-a-dozen "imported flowers of progress" as represented by a military officer, a learned Q.C., a Lord Chamberlain, a County Councillor, a company promoter, and a naval captain. These British worthies proceed to remodel the island, and the consequences are disastrous, but, of course, all is made right at the end. The first Act is, or was, much too long, for probably by this time it has

undergone the needful compression. The second played much closer, and here occur the best of Sir Arthur Sullivan's numbers. There are, among other good things, a well built up *Finale*, a song caricaturing a tenor with a cold, an amazingly funny parody of a Christy Minstrel entertainment, and an unaccompanied concerted piece in which the composer is almost, if not quite, at his best. Mention should also be made of the stately dance measure accompanying the beautiful stage reproduction of a Court Drawing-room. From Mr. D'Oyly Carte's company we miss such old favourites as Miss Jessie Bond and Mr. Grossmith, but among the recruits Miss Nancy McIntosh and Mr. Charles Kenningham are highly acceptable; and Mr. Rutland Barrington, Mr. Scott Fishe, Mr. W. H. Denny, Mr. John Le Hay, and Miss Rosina Brandram are all provided with parts adapted to their several abilities.

"THE FORESTERS."

SIR ARTHUR SULLIVAN's incidental music greatly enhanced the interest of the production, in England, of the late Lord Tennyson's last dramatic poem "The Foresters," on the 3rd ult., at Mr. Daly's new theatre. The happy appropriateness of the graceful melodies and the merit of their simple treatment can only be fully realised when the music is heard in connection with the scenes for which it was written. The setting of the beautiful lyric "To Sleep," the characteristic song "The Bee buzz'd up in the heat," with its descriptive accompaniment, and the numbers set for solo and chorus, "There is no land like England," "By all the deer that spring," and "Evil Fairy, do you hear?" gained immensely by the accompanying dramatic action; the *tableau* of the Fairy's Chorus, removed from the end of the second to the end of the third Act, being of remarkable beauty. Miss Catherine Lewis, as *Kate*, sang with much archness "The Warrior Earl" and "The Bee song" (transferred from the part of *Marian*); Mr. Lloyd Daubigny made use of a pleasing tenor voice, and the choruses were excellently sung. The performance of choir and orchestra reflected much credit on the Conductor, Mr. Henry Widmer.

OBITUARY.

WE regret to have to announce the following deaths, viz. :—

MR. THOMAS HADDOCK, a popular violoncellist, and a member of a family well known in musical circles in Yorkshire and Lancashire. He was born at Leeds in 1812, but many years ago settled at Liverpool, where he became a highly esteemed teacher and performer, and, for some forty years, was chief violoncellist in the orchestra of the Philharmonic Society. He died at Liverpool on September 22.

MR. J. WATERSON, formerly Bandmaster of the 1st Life Guards, and afterwards Conductor of the Viceroy of India's Band. He was the composer and arranger of a great deal of music for military bands, amongst his more important works being an Overture to Dickens's "Tale of two Cities." He was buried in Windsor Cemetery on the 13th ult.

MISS AMELIA M. EDWARDS, vocalist, pianist, and composer of some instrumental and vocal pieces, on the 1st ult. She came from Ireland some twenty-five years ago, and, thanks to her accomplishments and the charm of her refined personality, succeeded in a comparatively short period in establishing a large teaching connection, especially amongst ladies in the higher ranks of social life.

CHARLES BRINDLEY, founder of the firm of Brindley and Foster, organ builders, of Sheffield. Mr. Brindley, who was in his sixty-first year, was the inventor of several patents in tubular pneumatic action, and the first to introduce pipes of the "Gedact" family into England.

MR. THOMAS HILL, the head of the well-known eminent firm of organ builders (Messrs. W. Hill and Son), on the 22nd ult., aged seventy-two, after a short illness. It was the deceased who entirely rebuilt the organ in Westminster Abbey. Hence, as a mark of respect to his memory, the Dead March in "Saul" was played by Dr. J. F. Bridge on this same organ after the service, on the 25th ult.

BERNHARD WITTSTATT, excellent clarinetist, at Munich, on September 29, aged forty-two.

EDOUARD KÖNIGSBERG, well known at Brussels as a pianoforte teacher, on the 1st ult., aged sixty-six, at Saint-Gilles.

CARL RESS, at Leipzig, on September 19, aged fifty-five. From 1871 till 1884 he was first bass at the Leipzig Opera. Afterwards he became one of the best known singing masters in that town.

ALEXANDER RUBINSTEIN, the youngest son of the great pianist, on September 22, at Cadenabbia, Italy; he was only twenty-one.

ROSALIE VON HENSELT, the widow of the composer Adolph von Henselt, on September 27, at Warmbrunn.

ADAM ITZEL, jun., talented composer, at Baltimore, U.S.A., on September 12, aged twenty-nine.

ADOLPHE VALENTIN SELLENICK, formerly Conductor of the band of the Republican Guard, on September 26, at Andelys, near Paris, aged seventy-three. He was the composer of some opéras-comiques, and a great many pieces for military band, amongst which his "Indian March," composed in 1879, when he brought his band to London, is the best known. Under his direction the band of the Republican Guard became one of the very finest in Europe. He retired in 1884.

ALFRED QUIDANT, pianist and composer, said to have been a pupil of Liszt and a friend of Chopin in the thirties. In his best days he was considered a remarkable player. He was born in 1815, and died on the 9th ult., at Paris.

CHARLES-CÉSAR LE ROY, formerly the Librarian of the Paris Conservatoire de Musique, on the 19th ult., at Paris, aged eighty-nine.

CARLO PEDROTTI, one of the most distinguished musicians of Italy, composer of fifteen operas, some of which were produced at Milan, Verona, Amsterdam, Paris, &c. Since 1869 he had been Conductor at the Royal Theatre, and of the "Popular" Concerts, Turin, and Director of the local Conservatoire of Music. He was also the author of a treatise on Counterpoint. He died, by suicide, at Verona, his native place, aged seventy-six.

MADAME TAVARY, a *prima donna*, who made a favourable impression as a dramatic singer at the Royal Italian Opera three years ago. She was a Russian by birth, and studied singing under Lamperti in Milan and Madame Marchesi in Paris. For six years she was engaged at the Munich Court Theatre, where she became celebrated as the exponent of Wagnerian characters. After leaving this country she went on tour in the United States. She was only thirty-four.

JOSEPH HELLMESBERGER, on the 24th ult., at Vienna, aged seventy-four. Born on November 3, 1829, he appeared in public as a prodigy at an early age. In 1852 he was appointed artistic director of the Vienna Society of the Friends of Music, and as such conducted its Concerts, and became director of the famous Vienna Conservatoire until 1859, when he resigned the former office. He retained the post of director of the Conservatoire until his retirement only a few weeks ago. He was a violinist of rare accomplishment, a string quartet led by and named after him being considered one of the very finest on the Continent. He held various Court appointments, such as solo violinist to the Court Chapel, Conductor of the Court orchestra, &c. With him one of the most striking and best-known figures of the musical world of the Austrian capital disappears.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

DURING the past month there has been a plethora of Concerts here, principally of the popular type, of which there are several series—namely, Mr. G. C. Ferguson's Saturday Evening Concerts, which have attained a considerable amount of popularity among a certain class through the reasonableness of the charges for admission, while adhering to a high-class programme; then Dr. Collisson's Subscription, and extra Concerts also of a so-called popular character, and run in connection with his Concerts in Dublin and throughout the Provinces. The Philharmonic Society opened its twentieth season with a brilliant Concert on the 13th ult., at which the following artists gave an excellent account of themselves—viz., Miss Ella Russell, Madame Belle Cole, Mr. Ben Davies, Signor Foli, Mr. Frederick Dawson (solo pianist), Mr. Elkan Kosman (solo violinist), Mr. Sydney

Brooks (solo violoncellist), and Mr. Spencer Lorraine (accompanist). The season just entered upon by this Society promises to break the record so far as the Subscription list is concerned, while the prospectus opens up new ground by the promised performance of several new choral works. At the Concert under notice there was an excellent performance of Dr. C. H. H. Parry's Cantata "Blest Pair of Sirens," by the chorus and orchestra, under the *bâton* of Mr. F. Koeller, the efficient Conductor of the Society. For the next Concert, on the 28th inst., we are promised Mackenzie's "The Dream of Jubal" and Stanford's "The Battle of the Baltic," and a miscellaneous selection; with the assistance of Miss Lucille Hill and Mr. Rhys Thomas, and Mr. Charles Fry, the original exponent of the poem, as reciter.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

OPERA has reigned supreme in Bristol during the past month. From the 2nd to the 7th ult. D'Oyly Carte's Company, which includes several excellent artists, gave representations at the Prince's Theatre of Gilbert and Sullivan's operas "Patience," "Pirates of Penzance," "Yeomen of the Guard," "The Mikado," and "Iolanthe," which were all admirably staged and capitally performed.

The following week, from the 9th to the 14th ult., the Carl Rosa Opera Company were here and presented popular works, several for the first time in this city.

Another season of Saturday Popular Concerts opened on the 7th ult., but there being counter-attractions, the attendance was fair only. Musically the opening meeting was all that could be desired. Under the direction of Mr. George Gordon, whose energy seems never to flag, the choir sang charmingly the Bridal Chorus from Cowen's "Rose Maiden," Cooke's "Strike the Lyre," Smart's "Stars of the Summer Night," Pearsall's "Springs she not as light as air?" Martin's "The Queen of Night," and Leslie's "Daylight is fading." The crispness and precision with which these familiar pieces are always given are the chief charm of the Concerts. Madame Evans-Warwick, Mr. Harper Kearton, and Mr. Dan Price contributed songs; Miss Vera Evans (a child) played violin solos, Mr. George Riseley performed some organ pieces, and the band rendered overtures and Weber's "Invitation à la Valse."

The first of a series of Subscription Concerts, ballad and instrumental, provided by Messrs. Harrison, of Birmingham, was given in Colston Hall on the 6th ult. The audience was thin. The artists were Madame Amy Sherwin, Madame Hope Glenn, Mr. Durward Lely, Mr. Andrew Black, Little Frida Simonson (pianoforte), Miss Marianne Eissler (violin), Miss Clara Eissler (harp), and Master Gérardy (violoncello).

Dr. J. F. Bridge, the Gresham Professor, delivered a capital Lecture on "Peppys' Diary and Music" at the Merchant Venturers' School, on the 10th ult. Miss Marion Harrison and Mr. Percy Baldwin gave the vocal illustrations, and Dr. Bridge himself played the instrumental ones.

The Bristol Triennial Musical Festival, which commenced on the 25th ult., took place too late for notice in this number.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

SELDOM has music in Dublin taken a more lengthened holiday than during the summer months of 1893. The operas at the Gaiety Theatre and military music on the promenades were the sole resource of our music-loving citizens during the hot *trimestre*.

The Carl Rosa Company occupied the Gaiety Theatre for four weeks ending September 9, and presented, for the first time in Dublin, Verdi's "Otello," Leoncavallo's "I Pagliacci," Adam's "Postillon de Longjumeau," and part of Goring Thomas's "Golden Web"; other novelties or revivals being Gluck's "Orfeo," Mascagni's "L'Amico Fritz" and "Cavalleria Rusticana," and Wagner's "Tannhäuser"—perhaps the most favoured and successful of their performances.

The opening Concert of the present season was the first of Dr. W. H. Collisson's annual series of Popular Concerts on the 7th ult., when the Leinster Hall was crowded in every part.

Mr. Farley Sinkins's Concert at the Antient Concert Rooms, on the 14th ult., was a most enjoyable one. Miss Ella Russell, Madame Belle Cole, and several other artists were heard with pleasure in a high-class programme.

A series of six classical Pianoforte Recitals, to precede the series of Chamber Music Recitals annually given under the auspices of the Royal Dublin Society, commenced on Monday afternoon, the 9th ult., Signor Esposito being the executant. Bach's "Fantasia cromatica," Scarlatti's Sonata in D, Beethoven's Sonata (Op. 109), and Schumann's Twelve Etudes Symphoniques were listened to by a large and appreciative audience.

Suitable honour has been paid to the memory of two prominent Dublin musicians recently deceased. Cherubini's Requiem Mass was performed with full choir and orchestra in St. Francis Xavier's Church, Gardiner Street, on September 26, at the "month's mind" of Mr. John M. Glynn, Organist of the Church, who died on August 26. The direction of the music was entrusted to Mr. Brendan Rogers, Organist of St. Mary's Cathedral, and a number of the professional brethren of the deceased took part in the function as vocalists or instrumentalists. A similar tribute was rendered at the obsequies of Mr. John Helmsley, vicar-choral, on the 17th ult., when a full choral service was sung at St. Patrick's Cathedral, under the direction of Mr. Chas. Marchant, Cathedral Organist.

The Dublin Musical Society has issued its prospectus for the coming season. At its first Concert, on the 29th inst., Berlioz's "Faust" will be given for the second time, under the direction of Dr. Joseph Smith, with Miss Lucille Hill, Mr. Edward Lloyd, and Mr. Bantock Pierpoint as principal vocalists.

MUSIC IN EDINBURGH. (FROM OUR OWN CORRESPONDENT.)

The tide of the battle which is raging in the West has rolled as far East as Edinburgh. When Messrs. Paterson, in their seventh annual scheme, decided to cast in their lot with the new Scottish Orchestra, the Glasgow Choral Union scheme resolved to push forward one of its squadrons, under Manns, and with the advantage of the veteran Conductor's popularity, to establish and hold its ground in Edinburgh. Messrs. Methven and Simpson have charge of the Manns Concerts, and now that they have the tickets for the Harrison Subscription Concerts well taken up they may be trusted to do what they can for the scheme. Up till now the Scottish Orchestra has had the advertisement field all to itself, so Mr. Manns's friends will have to bestir themselves. The happy result to the public of this fierce contest is a very liberal supply of music at low prices, and the very conditions of the competition will ensure the best attainable performances. Mr. Henschel has many advantages in his "resident" orchestra, with more opportunity for rehearsal, in a most comprehensive and catholic programme containing the masterpieces of all representative composers except Bach, and in an imposing array of solo artists. In the two Choral Concerts Mr. Henschel will have the assistance of the Edinburgh Choral Union (Berlioz's "Faust") and Mr. Kirkhope's Choir (MacKenzie's "Story of Sayid" and a selection from "The Meistersingers"). Against these ten Concerts Mr. Manns has only four to offer, but the engagement of artists like Ysaÿ, Slivinski, and Rummel is as good a guarantee of solo quality as Mr. Manns's name is pledge of skilful and experienced leadership, and we cannot but wish well—the best—to such an old, such a tried friend. Mr. Manns's programmes are not yet published, which is a great omission, and in the meantime Messrs. Paterson have announced an extra series of six Saturday Evening Orchestral Concerts at popular prices.

Besides these Orchestral Concerts, the usual number of Choral and Chamber Concerts, as well as Recitals by pianists and violinists, promise us a busier musical season than Edinburgh has ever yet seen.

MUSIC IN GLASGOW. (FROM OUR OWN CORRESPONDENT.)

The Glasgow Choral Union opened its season's campaign on the 26th ult. with a Chamber Concert, when Miss Gabrielle Wietrowetz (violin), Mr. E. W. Whitehouse

(violoncello), Mr. John Daly (viola), Mr. Schönberger (pianoforte), and Miss Liza Lehmann were announced to appear in a remarkably attractive programme. On the following Monday evening, the 30th ult., the first season of the Scottish Orchestra Company was inaugurated with the "Meistersinger" and "Oberon" Overtures, Mendelssohn's Violin Concerto (for Miss Frida Scotta), and Beethoven's C minor Symphony as leading pieces in Mr. Henschel's bill of fare. We can only, of course, give a bare record of the familiar programme. Several miscellaneous Concerts of a more or less interesting type took place during last month, and foremost amongst these may be noted the "Patti" night at St. Andrew's Hall; Madame Ritter-Bondy's welcome re-appearance at her Pianoforte Recital at the Athenæum on the 3rd ult.; and at the same place, a few nights later on, Mr. H. A. L. Seligmann and his party made a distinctly favourable impression in Gounod's beautiful quartet from "De Profundis." But the prominent feature of the past month was, undoubtedly, the Paderewski Recital on the evening of the 23rd ult.

With such an unheard-of plethora of music as Glasgow has to face this winter it is small wonder that several of the minor choral societies have either retired from the field or are trimming their sails in the direction of purely miscellaneous programmes. The absolute prudence of such courses cannot, we fear, be gainsaid. Happily, however, a good many old friends have renewed the faith within them, and the following is an additional list of the works now in rehearsal by various societies in and around Glasgow:—Greenock Choral Union, "Elijah," Cowen's "Sleeping Beauty," and the Third Act of "Tannhäuser"; Paisley Choral Union, "St. Paul" and "Alexander's Feast"; The Glasgow Academy Choir, Mr. Gaul's "Una"; The Glasgow Athenæum Ladies' Choir, Mr. J. F. Barnett's Cantata "The Wishing Bell"; The South Side Choral Society, Handel's "Saul"; Airdrie Choral Union, "The Messiah"; Bridge of Allan Choral Society, "The Rose Maiden"; Vale of Leven Choral Society, "Samson"; New Kilpatrick Musical Association, "Ancient Mariner" (Pattison) and "Hear my Prayer"; Woodside Parish Church Choir, Gaul's "Ten Virgins"; Kelvinside Free Church Choir, Stainer's "The Crucifixion"; Pollok Street United Presbyterian Church Choir, "Samson"; and Sydney Place United Presbyterian Church Choir, "Rebekah." In each and every case the vineyards and the labourers are good, and it will be noticed with interest that in a couple of instances the novelties of the last Norwich Festival have been drawn upon, to wit, "Una" and "The Wishing Bell," both exceedingly tuneful works and likely to attain great popularity in their own special spheres of usefulness.

The opera class at the Glasgow Athenæum School of Music has Gounod's "Mirella" in active rehearsal, with a view to five performances of the delightful Pastoral in the early spring. Mr. J. K. Strachan's series of Saturday Afternoon Organ Recitals commenced on the 7th ult., when a very large audience was attracted to St. Andrew's Hall; and the Glasgow Glee and Catch Club has resumed its practisings for the season, under the watchful care of Mr. Allan W. Young, who has, as of yore, at his beck and call some of the finest vocal talent in Glasgow.

The first performance in Glasgow of Mr. J. More Smieton's prize Cantata "The Jolly Beggars" took place on the evening of the 21st ult., when a critical audience at once stamped the work with its approval. The composer has happily caught the spirit of Burns's familiar poem, delightful whiffs of Scotch caller air pervade the setting, and there is a peculiar melodic charm throughout the work which is certain to attract the attention of choral societies in search of novelty. The prize, it may be remembered, was given by the Glasgow Select Choir, an accomplished body of vocalists who, under the *bâton* of Mr. J. Miller Craig, did the work every justice.

MUSIC IN LIVERPOOL. (FROM OUR OWN CORRESPONDENT.)

The full flood of an exceptionally busy musical season seems to have come upon us with a rush after many months of absolute inactivity. The first indication that another winter term has been entered upon came in the

form of a Philharmonic Concert on the 3rd ult., the chief features of which were Mendelssohn's "Italian" Symphony and Hubert Parry's "Blest Pair of Sirens." The one found the orchestra but little changed in the excellence of its membership, and the other gave the choristers a chance of showing that they had made an earnest start in regard to the early rehearsals. The soloists were Miss Emma Juch and Mr. Hedmond, vocalists; and Mr. Cesar Thomson, violinist. A fortnight later—namely, on the 17th ult.—Miss Clara Butt made her first appearance here in consort with Mr. Plunket Greene and Mr. Steudner-Welsing, the last-named giving a glowing reading of Beethoven's "Emperor" Concerto for pianoforte. Professor Stanford conducted his "Irish" Symphony at this Concert, the fine work receiving a very happy rendering and its composer the heartiest of greetings. The regular Conductor, Sir Charles Hallé, otherwise directed both the Concerts named.

On the 21st ult. Mr. Steudner-Welsing and Mr. Plunket Greene gave a highly interesting Recital of pianoforte and vocal music in the Philharmonic Hall, a feature of the programme being a cycle of English, Welsh, Cornish, Manx, and Irish songs. In the evening of the same date, and at the first Smoking Concert of the Liverpool Orchestral Society, conducted by Mr. Rodewald, Grieg's Second "Peer Gynt" Suite and Beethoven's Seventh Symphony were given in the City Hall, songs being furnished by Mr. W. H. Atkinson and Mr. Plunket Greene, the latter gentleman going through no less than twenty pieces in the course of the afternoon and evening. The orchestra proved in excellent condition, the strings appearing to gain breadth and purity of tone at every successive performance, and the reading of the Beethoven number was conceived admirably. A day later the orchestra of the Sunday Society gave the first Concert of the season, under Mr. Argent, in St. George's Hall, the large building being crowded, while hundreds were unable to gain admission. The programme was miscellaneous in character, the vocalists being Miss Annie Nelson, a very fine mezzo-soprano, and Mr. Eaton Batty, one of the most popular local singers.

Not a few people hereabouts have been exercised in their minds owing to the adoption of the title "Utopia, Limited," for the latest Gilbert-Sullivan production, an opera apparently on not dissimilar lines, but bearing the simple name "Utopia," having been composed and duly produced two or three years ago by Dr. W. H. Hunt at Birkenhead. This was noted in these columns, as well as in those of other English and Continental papers, as an exceedingly clever work.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

We are still in the expectancy rather than in the full enjoyment of music; looking forward to delights to come. Our season commences late, as though to give people time not only to get home from the seaside, or wherever they may have been idling during the summer, but to get through their round of resumed social duties, and to gain a keen appetite for more exciting pleasures. But, although our Concert-givers seem timid, the crowded state of the theatres during the recent visits of the opera companies show the readiness of the public to welcome and support any really attractive undertaking.

A sad disappointment clouded the first Saturday evening gathering at St. James's Hall. Through some strange misunderstanding about dates, Mr. Sims Reeves—who was looked upon as the great inaugurator of Mr. Barrett's campaign—did not come. He was announced for the 14th ult., but explains that he understood the engagement as for the 21st, yet his visit is postponed to the 28th. It is true that the artists secured for the 21st—including Miss Palliser, Signor Foli, Mr. Frederick Dawson, Messrs. Elkan Kosman and Sydney Brooks—were amply sufficient to furnish an attractive programme without Mr. Reeves. The afternoons of several Saturdays have been pleasantly passed in listening to the able Recitals of Mr. Pyne on the enlarged organ in the Town Hall; an instrument now of fuller tone and admirable variety.

The public opening of the Royal Manchester College of Music, on Saturday, the 7th ult., was most happy. The

Concert Hall of the College was crowded by the patrons and pupils, and after short addresses by the Chairman of the Council (Dr. Ward, Principal of the Owens College), the Lord Mayor of the city (Alderman Anthony Marshall), and the Principal (Sir Charles Hallé), a delightful Concert was given by the chief professors. The College opens with an income of upwards of £4,000; with an admirable building; with an abundant supply of pianofortes—most liberally presented by Messrs. Broadwood, Erard, &c.; with the valuable library left by the late Mr. E. Hecht, and with the best wishes of all the music-lovers of the district. Nearly eighty students are enrolled, who have to pursue an all-round course of study, carefully planned to insure their thorough musicianship.

With some 200 members it was to be expected that the second annual Conference of the original section (the North-Western) of the Incorporated Society of Musicians would be a great success. A series of meetings, lectures, and musical performances filled a busy and extremely interesting day. Dr. Hiles occupied the chair. Mr. Prout attended to unfold his ideas of rudimentary "Form," and several new prize works were heard, among which should be specially noted the "Allegretto Capriccioso" for the violoncello of Mr. Austin, and the "Scherzo" for the pianoforte of Mr. W. Faulkes. The enlargement, each October, of the monthly meeting into a sectional conference should not be confused with the New Year's great gathering of the whole Society—now more than a thousand strong; but it shows the enthusiasm of the members, and is a welcome evidence of the increasing good feeling stimulated by the Society among the musicians of the kingdom.

MUSIC IN WILTS AND HANTS.

(FROM OUR OWN CORRESPONDENT.)

SALISBURY, never the most fortunate city so far as musical matters are concerned, seems just now to be under an unusually dark cloud. The Philharmonic Society, recently formed for the study of orchestral and choral music, has collapsed in the year of its birth, to the disappointment of many who hailed the new venture with satisfaction. The estimable Conductor of the Sarum Choral Society is now so seriously indisposed that for the present his services are not available. The old-established Society has, however, commenced rehearsals under temporary direction, and has selected "The Bride of Dunkerron" as the principal work to be performed at the usual Christmas Concert.

The Wilts Oratorio Society, which has done much good work in the county, has now in preparation Spohr's "Last Judgment," Bach's "My spirit was in heaviness," Hiller's "Song of Victory," and Weber's "Harvest Cantata." The headquarters of the Society are at Devizes, and Mr. Edwin Nunn is Conductor.

The financial position of the Southampton Philharmonic, as disclosed at the recent meeting of members, was not so satisfactory as could have been desired, but it was decided to make a special effort to wipe off the adverse balance and to continue the work of the Society on the same lines as heretofore. The first rehearsal was held on the 17th ult., Mendelssohn's "Hymn of Praise" and Handel's "Acis and Galatea" being selected for study. Mr. H. M. Pike is the Conductor.

The Ryde Choral Union, a flourishing body under the conductorship of Miss Margaret Fowles, has not yet commenced active operations. It is hoped, however, to give the usual Concerts during the season, and a definite programme will shortly be arranged.

Portsmouth is well to the front in musical matters. The Philharmonic Society, which has for its Conductor Mr. J. W. D. Pillow, intends to give its first Concert this month, for which Mendelssohn's "Hymn of Praise" is in course of preparation. The Orchestral Society has been at work since September, under Mr. Churcher's direction, and the Amateur Operatic Society will give a representation of "The Yeomen of the Guard" early next year.

At Bournemouth Mr. William Lee has been giving excellent Recitals upon the organs in the Pavilion and St. John's Church during the past month.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

At the present moment the music-lovers of Yorkshire may be said to be in a state of anticipation rather than realisation. The various choral societies are busy preparing for the season, and the Subscription Concerts, which furnish the chief supply of orchestral and chamber music of the better sort, have, with one notable exception, not yet begun. This exception is the series of Concerts given at Huddersfield, where Mr. Watkinson, an amateur whose laudable hobby it is to supply the people with music, has shown his fitness for the task by the marked success he has attained. It must be said, however, that he has had "to stoop to conquer," for of the dozen Concerts of which the series is to consist at least half are given by travelling concert parties and are of no great artistic value. A Pianoforte Recital by Paderewski and two Orchestral Concerts by Sir Charles Hallé's band go far, however, to leaven the lump. The series began on September 26, when Madame Fanny Moody and party, of whom the young violoncellist, Jean Gérardy, was perhaps the most accomplished artist, were heard in a programme too much permeated by the modern "shop ballad" to be of any particular interest.

At Leeds the Subscription Concerts are not supported so warmly as the size and repute of the town as a musical centre would seem to warrant. During the coming season, however, four Concerts are to be given, and popularity is being courted by the engagement of the Meister Glee Singers, while a Recital by Paderewski will have a spice of the sensational, and an Orchestral Concert by the Manchester Band, and a programme of Chamber Music, in which Dr. Joachim will take part, will attract serious lovers of music. The Bradford Subscription Concerts are, on the other hand, in a most satisfactory financial condition. Six Concerts are to be given, two of choral music, including Beethoven's Choral Symphony, Sullivan's "Martyr of Antioch," and Wagner's "Flying Dutchman." At these and at two Orchestral Concerts Sir Charles Hallé's band will be heard, the chorus being supplied by the Bradford Festival Choral Society. The Leeds Philharmonic Society, of which Mr. Broughton is Conductor, purpose giving three Concerts. Berlioz's "Faust" and Handel's "Messiah" form the first and second programmes, while the last will be remarkable as a tribute to native art. Smart's "Bride of Dunkerron" and Sullivan's "Kenilworth" are to be followed by a new work, written specially for the Society, "Robert of Sicily," a Cantata by Mr. F. K. Hattersley, an able young Leeds musician, whose Concert-Overture, performed at the Leeds Festival of 1886, will be remembered for the promise it displayed.

In point of enterprise, the Dewsbury Choral Society ranks high among its fellows. In addition to "Elijah," Mr. Cowen's "Sleeping Beauty" and Dr. Parry's "Blest Pair of Sirens" are to be given; and at an Orchestral Concert Mr. Edward German is to introduce several of his compositions, among them the Symphony performed last month at Norwich. Mr. G. H. Hirst, the Honorary Conductor of the Society, certainly deserves credit for the interesting character of this programme. The Huddersfield Choral Society is apparently content to rely on the exceptional power of its fine choir rather than on any special features in its programme, which is to consist of "The Messiah," "Elijah," and the "Golden Legend." Mr. John Bowling is the Conductor. The Glee and Madrigal Society, of the same town, under Mr. Bower's conductorship, gives a programme of part-songs, another of Mendelssohn's compositions, and a third at which Mr. Gaul's "Joan of Arc" is to be performed. The oldest of the West Riding Societies—that of Halifax—will give Brahms's "Song of Destiny" and Mendelssohn's "First Walpurgis Night" at a Concert in which the valuable assistance of Sir Charles Hallé's band will be forthcoming. Handel's "Messiah" is down for Christmas week, and at its final Concert an "abridged form" of Mendelssohn's "St. Paul," together with Handel's "Acis and Galatea," will be heard. Mr. Garland conducts not only the Halifax Society, but also the Bradford Festival Choral Society, which, in addition to its labours in connection with the Subscription Concerts, purposes giving Beethoven's Mass in C, Mendelssohn's 114th Psalm and "Walpurgis Night," and the "Faust" of Berlioz.

The Bradford Old Choral Society promises a miscellaneous programme, and Handel's "Samson," in addition to the perennial "Messiah." The Ripon Choral Society will give Spohr's "Last Judgment" and the Twelfth Mass attributed to Mozart, together with a Haydn Symphony, while another Concert will illustrate the growth of English Madrigals, Miss Wakefield giving a Lecture on the subject. One of the most interesting prospectuses of the season is that of the Middlesbrough Musical Union, an institution which, during the past ten years, has done much excellent work under Mr. Kilburn's able direction. "Acis and Galatea," "The Spectre's Bride," and Mr. Walthew's humorous and clever Cantata "The Pied Piper" are to be given during the coming season, together with a Concert of chamber music, in which Dr. Joachim and Miss Fanny Davies will be the principal performers. The Middlesbrough musical season may be said to have opened on the 11th ult., when a Concert was given by Mr. Corbett, at which Miss Evangeline Florence made an excellent impression by her artistic singing of Mr. Henschel's new song, "Spring," while M. Nachéz delighted the audience by his brilliant violin playing. Mr. Corbett purposes introducing M. Paderewski to Middlesbrough during the season, besides other well-known artists.

Six Concerts to be given by the Bradford Permanent Orchestra, under Mr. W. B. Sewell's direction, deserve the hearty support of music-lovers. Not only do they supply the people with good music very cheaply, but in laying the foundations of a local permanent orchestra they are doing a work the importance of which can hardly be overrated.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

MUSICAL notices at this time must needs be anticipative, for as yet little has been accomplished except in the way of preparation. The preliminary announcements of the Oratorio Society, under Mr. Walter Damrosch, give the news that the Directors have booked for performance: the "Missa Solennis" of Grell, Bach's "St. Matthew" Passion, Mendelssohn's "St. Paul," and the usual Christmas performance of Handel's "Messiah."

The Symphony Society, under Mr. Damrosch, will give during the season Berlioz's "Harold in Italy," Brahms's C minor Symphony (No. 1); Dvorák's Concerto for violin (Henri Marteau, soloist)—new, first time; Grieg's melodrama, "Olaf Trygvason" (new); Mackenzie's ballad, "La belle Dame sans merci"; Saint-Saëns's Symphonic Poem, "Phaeton"; Schumann's D minor Symphony (No. 4); Tchaikowsky's Symphony (new, first time); Wagner's two duets from "Die Walküre: (a) *Siegmund and Sieglinde*, Act I.; (b) *Wotan and Brünnhilde*, Act III. Among soloists engaged are Madame Materna, Mr. Plunket Greene, Mr. Bispham, and Mr. Henri Marteau.

The Worcester Festival marked the week beginning September 25, and was notable for the adequate production, among other works, of "Miriam's Song of Triumph," Schubert; "The Bride of Dunkerron," Smart (soloists, Madame Lilian Nordica, Mr. Wm. H. Rieger, and Mr. Carl Duff); "Samson and Dalila," Saint-Saëns; and Mendelssohn's "Loreley." The presence of Dr. Dvorák, who conducted his own 149th Psalm and "Husitzka" Overture, gave unusual interest to the Festival, which, as a whole, was more than usually successful. The last Concert was devoted to Handel's "Judas Macabæus," with distinguished soloists, including Mesdames Nordica and Katherine Fisk, Mr. Rieger, Mr. Cafferty, and the full chorus, orchestra, and organ. Mr. Emil Fischer, Madame Caroline Ostberg, and M. Vladimir de Pachmann also contributed to the success of the Festival.

The Handel and Haydn Society will give during the season Bach's "St. Matthew" Passion and H. W. Parker's "Hora Novissima," which is to be put in rehearsal at once. Mr. A. S. Baker, at St. James's Church, is preparing to give the latter work early in November, in its English version, with his large and excellent choir.

A notable Church Service was given on Thursday, September 28, under the direction of Mr. R. H. Warren, who, in addition to his duties at St. Bartholomew's, has

assumed the charge of Christ Church, Rye, N.Y. It included Gounod's Magnificat and Nunc dimittis, Mendelssohn's "I waited for the Lord" ("Lobgesang"), Rev. E. V. Hall's "Praise the Lord, O Jerusalem," and Handel's "Sound an alarm," sung by Mr. E. C. Towne, solo tenor of St. James's. The service was heartily enjoyed by all who were present, and Mr. Warren is to be congratulated upon the admirable results attained during his brief term of service at Rye.

The elaborate schemes of the Bureau of Music at Chicago have dwindled very materially, although an occasional performance of Handel's "Messiah," under the direction of Mr. Tomlins, preserves the semblance of choral work. Mons. Alex. Guilmant gave a series of Recitals on the great organ, at which, among other numbers, he performed the Bach G minor Fugue and the Sonata "Pontificale" of Lemmens. The distinguished organist is now in the East and will give a series of Concerts at some of the leading churches, under the management of Mr. Gerrit Smith, Mr. William C. Carl, Mr. E. M. Bowman, and others.

Mr. Clement R. Gale, who has just returned to the city, intends to produce at Calvary "The Last Judgment," "St. Paul," Bridge's "The Lord's Prayer," Wesley's "The Wilderness," Stainer's "Crucifixion," and Mendelssohn's 42nd Psalm.

Two interesting plans of Mr. Walter Damosch deserve particular mention: one that he intends to devote one evening of the Symphony Society exclusively to English composers, at which will be brought out certain of the orchestral works of Stanford, Cowen, Sullivan, Mackenzie, and Edward German; the other that he has nearly completed his own opera, upon which he has been at work during his residence in England. This is based upon Hawthorne's "Scarlet Letter." The libretto is by George Parsons Lathrop, the son-in-law of Hawthorne, himself a novelist and poet of well-known excellence. Mr. Damosch hopes to complete the work in December, and its production will follow as soon as possible.

THE Choir of Emmanuel Church, Dulwich—the prize choir in the Crystal Palace competition in June last—gave a Concert on the 11th ult., at St. James's Hall, Stanstead Road, Forest Hill, in aid of the funds of St. James's Church. The glees and part-songs given by the choir were Smart's "Sea King," Mendelssohn's "Hunting Song," Horsley's "See the chariot at hand," Barnby's "Sweet and low," Macfarren's "The Miller," Pinsuti's "The Rhine Raft Song," and Eaton Fanning's "Song of the Vikings," all admirably sung under the able Conductor, Mr. James W. Lewis. Scarcely inferior in merit were the performances of the small string orchestra, with the assistance of Mr. Alfred Furse at the pianoforte. A violin solo by Mr. W. H. Hunnex and a violoncello solo by Mr. Frank Thornton were loudly applauded. Mr. J. Thornton, Mr. W. M. Wells, Miss Lillie Scott, Miss Winifred Drake, and Mrs. Hunnex also gained hearty applause for their songs.

MR. HENRY J. B. DART having resigned the position of Organist and Choirmaster at St. John's, Waterloo Road, the last of a long series of Oratorio performances, given under his direction in this church, took place on the 15th ult., when "Elijah" was sung, with Miss Florence Monk, Miss Florence Hoare, Mr. G. Denis, and Mr. F. Winton as soloists, under the conductorship of Mr. S. S. Martyn. It will be matter for regret if these performances, which have been so successfully carried on in the face of many difficulties for the last eleven years, should be permitted to cease. During the last four years sixteen sacred works by Handel, Mendelssohn, Mozart, Spohr, Weber, Macfarren, Sterndale Bennett, Benedict, Gounod, Sullivan, and others have been given on Sunday afternoons to large congregations, and the general excellence of the renderings can scarcely have failed to have exerted a healthy influence in the thickly populated district in which the church stands.

SEPTEMBER 29 and the following Sunday were observed at St. Agnes's Church, Kennington Park, as days of thanksgiving for the harvest. On the evening of September 29 Part II. of Haydn's "Creation" was performed, and on the 1st ult. Weber's Mass in G was sung at the High Service, the solo work being excellently rendered by Mrs. Tait and

Messrs. W. Toms, J. Wint, and R. Bayley. After evensong Part I. of the "Creation" was sung, the soloists on this occasion, as well as on the preceding Friday, being Mrs. Tait, Mr. J. Wint, and Mr. Colvin, each of them meriting high praise for the able and finished execution of their respective parts. The chorus did their work well, the basses being specially good, while the organist, Mr. Walter Hedgcock, was able to give full scope to his great skill on the splendid new organ recently built at this church. Mr. Cox conducted.

THE Festal Evensong in connection with the Harvest Thanksgiving Services at Hanover Church, Regent Street, took place on the 19th ult. The Anthem "The Wilderness" (Wesley) and the Canticles (Marshall in D) were excellently rendered; in fact, the choir sang with precision and refinement throughout the whole of the Service. The soli parts in the Anthem were taken by members of the choir—viz., Masters Wickens and Millner, and Messrs. Barker, Holden, and Cope, the last-named singing the bass solo with fine effect. The Festival was continued on Sunday, the 22nd ult., Wesley's Anthem being repeated at Evensong, and the Service concluding with Handel's Hallelujah Chorus, while at Matins Barnby's beautiful Anthem "Ye shall go out with joy" was sung. Mr. David J. Thomas (the Organist and Choirmaster of the Church) presided at the organ.

ON Sunday, the 15th ult., the choir of St. Mary's Church, Kilburn, resumed their monthly renderings of sacred cantatas after the evening service, the occasion being the Harvest Festival. The work performed was Mendelssohn's "Hymn of Praise." There was an efficient choir of about sixty voices. The solos were taken by Mr. Edwin Houghton and Miss Selina Quick. The precision and good tone of the choir were noteworthy throughout, though lacking perhaps in vigour in the chorale "Let all men praise the Lord." The orchestral effects of the fine organ, lately erected in the church by Messrs. Bishop and Son, added considerably to the effectiveness of the performance. The church was so crowded that many were unable to gain admission. The Organist and Director of the choir is Mr. Edgar Pettmann, who presided at the organ.

THE Organ Recitals at the Royal Albert Hall on Sunday afternoons continue to prove acceptable to the public. On the 15th ult. Mr. H. C. Tonking was the Organist, and he displayed to great advantage the capabilities of the great organ, notably in Guilmant's Funeral March and "Hymn of Seraphs." Mr. Bernhard Carodous played with rare ability the *Andante* and *Finale* from Mendelssohn's Violin Concerto and Wieniawski's "Légende," both being accompanied with organ and pianoforte. Miss Mary Reeve was the vocalist, and Mr. Liddle proved himself once more an able accompanist. Mr. Tonking has just concluded, at the Gardening and Forestry Exhibition, Earl's Court, a series of Organ Recitals extending over five months.

THE Harvest Festival Services at South Hackney Parish Church commenced on Thursday, the 12th ult., with an early Choral Celebration at 7 a.m. to the music of Gadsby's Setting in C. At Evensong, West's Magnificat and Nunc dimittis and Goss's "Fear not, O land," were sung. The Festival was continued throughout the week, and concluded on the 19th ult. with a very praiseworthy rendering of West's Cantata "Seed-time and harvest," the solos being sung by Master Gough (solo boy of St. Alban's, Holborn) and Mr. Chas. Prickett (member of the choir). Mr. John E. West, Organist and Director of the Choir, presided at the organ throughout the Festival.

ON the 16th ult. Cherubini's Requiem Mass in D minor was sung by the students of St. Mark's College, Chelsea, before Sir John Stainer and Mr. McNaught. As far as can be ascertained, this is the first time that the whole of this noble work has been performed in England. At the close Sir John Stainer said: "The work is magnificent, and has afforded me the greatest pleasure; the splendid performance which you have given reflects very great credit upon you." High praise is due to Mr. Owen Breden, Professor of Music at St. Mark's College, who entirely prepared the students and conducted the performance.

AN entirely new and original operetta, entitled "The Lost Prince," written and composed by Mr. H. W. Rendell,

ANTHEM FOR CHRISTMAS, FOR BARITONE, SOPRANO (OR TENOR) SOLI AND CHORUS.

S. Luke ii. 8--11, 14;
and part of a Hymn by MONTGOMERY.

Composed by MYLES B. FOSTER.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Andante Pastorale.
Oboe Solo.

ORGAN. *p Ch. Org.* *cres.* *dim.*
Soft Ped.

SOPRANO. *mp*
There were shep - herds a - bid - ing in the field.

ALTO. *mp*
There were shep - herds a - bid - ing in the field.

TENOR. *p*
There were shep - herds

BASS. *p*
There were shep - herds..

Voices alone.

keep - ing watch o - ver their flocks . . . by night,

keep - ing watch o - ver their flocks by night,

keep - ing watch . . . o - ver their flocks by night,

keep - ing watch o - ver their flocks . . . by night,

Org. *p*

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Piano introduction. The music is in B-flat major, 3/4 time. It features a flowing melody in the right hand and a harmonic accompaniment in the left hand. The introduction concludes with a *dim.* (diminuendo) marking.

Vocal and piano accompaniment for the first verse. The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are shown. The lyrics are: "keep - ing watch o - ver their flocks by night, keep - ing watch o - ver their". The piano accompaniment includes the instruction *p tranquillo.* (piano, tranquil).

Vocal and piano accompaniment for the second verse and instrumental conclusion. The vocal parts and piano accompaniment are shown. The lyrics are: "flocks by night. flocks by night. flocks by night. flocks by night." The piano accompaniment includes the instruction *Voices alone.* and *add other Reeds.* (add other Reeds). The instrumental conclusion features a *mp* (mezzo-piano) marking, *Org.* (Organ), *dim.* (diminuendo), *p* (piano), and *accel.* (accelerando) markings.

Allegro con maestra.

And, lo, the an-gel of the Lord came up - on them,

And, lo, the an-gel of the Lord came up - on them,

And, lo, the an-gel of the Lord came up - on them,

Allegro con maestra. And, lo, the an-gel of the Lord came up - on them,

molto cres. f Gt. Voices alone.

Man. Ped.

and the glo-ry of the Lord

and the glo-ry of the Lord

and the glo-ry of the Lord

Gt. Tuba or Trumpet. and the glo-ry of the Lord

Full Sw. Sw. Voices alone.

Ped. coupled.

rit. sempre rit. p

shone round a - bout them, and they were sore a -

shone round a - bout them, and they were sore a -

shone round a - bout them, and they were sore a -

shone round a - bout them, and they were sore a -

shone round a - bout them, and they were sore a -

Org. Sw. rit. marcato. sempre rit. without Reeds. closed.

rit. molto. ALL THE SOPRANOS. *Lento quasi recit.*

- fraid. And the an - gel said un-to them,

- fraid.

- fraid.

- fraid.

Lento quasi recit. *Gt. St. Diap. coup. to Sw.*

Ch. 8 & 4 ft. *rit. molto.*

Man.

BARITONE SOLO. *con fervore.*
Andante.

Fear not, fear not; for, be - hold, I bring you good tid - ings,

Andante.

add small Open Diap.

Ped.

L'istesso tempo.

tid - ings of great joy, which shall be to all peo - ple.

L'istesso tempo. *Ch. 8 ft. only.*

Gt. small Open Diap.

Tempo lmo. declamando. *dolce. rit.*

For un - to you is born this day, in the ci - ty of

Tempo lmo.

Gt. *colla voce.*

poco accel. *cres.* *agitato.* *f*

Da - vid, a Sa - viour, a Sa - viour, a Sa - viour, which is

poco accel. *cres.* *agitato.* *f*

Christ, Christ the Lord.

rit. *rit.* *Ch.* *rit. dim.* *rit.* *Ch.*

CHOIR OF THE HEAVENLY HOST.

mf *cres.* *f* *ff*

Glo - ry, glo - ry, glo - ry to

mf *cres.* *f*

Glo - ry, glo - ry, glo - ry

cres. *f*

Glo - ry, glo - ry

Full Sw. closed. *16 ft. coup.*

God in the high - est, and on earth

f *p*

to God in the high - est, and on earth

f *p*

to God in the high - est, and on earth

f *p*

to God in the high - est, and on earth

Full Org. f *Voices alone.*

pp subito. *mp* *f* *Grazioso.* *p*

peace, . . good will . . toward men. . .

pp subito. *mp* *f* *p*

peace, . . good will, good will toward men. . .

pp subito. *f* *p*

peace, . . good will toward men. . .

pp subito. *f* *p*

peace, . . good will toward men. . .

Grazioso e legato.

Voices alone. *Org. Gt. Diap.*

Su. cres.

SOLO SOPRANO OR TENOR. *cres.*

Shepherds, in the field a - bid - ing, Watchin' o'er your flocks by night; God with man is

p *sempre legato.* *cres.*

Man.

rit. ed allargando.

now re - sid - ing, Yon - der shines the Heav'nly light! Come and wor - ship, worship Christ, The

mf *colla voce.*

a tempo. FULL. Con maesta.

new - born King: . . Saints and an - gels join in prais-ing Thee, the Fa - ther, Spi - rit, Son,
 Saints and an - gels join in prais-ing Thee, the Fa - ther, Spi - rit, Son,
 Saints and an - gels join in prais-ing Thee, the Fa - ther, Spi - rit, Son,
 Saints and an - gels join in prais-ing Thee, the Fa - ther, Spi - rit, Son,
Con maesta.

a tempo.
f *Gt. to Sw.*
Ped. open 16 ft.

Ev - er-more their voi - ces rais - ing To th'E - ter - nal Three in One, Come and wor - ship,
 Ev - er-more their voi - ces rais - ing To th'E - ter - nal Three in One, Come and wor - ship,
 Ev - er-more their voi - ces rais - ing To th'E - ter - nal Three in One, Come and wor - ship,
 Ev - er-more their voi - ces rais - ing To th'E - ter - nal Three in One, Come and wor - ship,

cres. ed accel. *poco* *a* *poco.*
 wor - ship Christ, The new - born, the new - born King, Saints and an - gels join in praising Thee,
cres. ed accel. *poco* *a* *poco.*
 wor - ship Christ, The new - born, the new - born King, Saints and an - gels join in praising Thee,
cres. ed accel. *poco* *a* *poco.*
 wor - ship Christ, The new - born, the new - born King, Saints and an - gels join in praising Thee,
cres. ed accel. *poco* *a* *poco.*
 wor - ship Christ, The new - born, the new - born King, Saints and an - gels join in praising Thee,

cres. ed accel. *poco* *a* *poco.*

saints and an - gels join in praising Thee, Christ the Lord, the new-born King, the new - born
 saints and an - gels join in praising Thee, Christ the Lord, the new-born King, the new - born
 saints and an - gels join in praising Thee, Christ the Lord, the new-born King, the new - born
 saints and an - gels join in praising Thee, Christ the Lord, the new-born King, the new - born

rit. molto. *ten.* *dim.*
rit. molto. *ten.* *dim.*
rit. molto. *ten.* *dim.*
rit. molto. *ten.* *dim.*

King, . . Come and wor - ship the new - - - born King!
 King, . . Come and wor - ship the new - - - born King!
 King, . . Come and wor - ship the new - - - born King!
 King, . . Come and wor - ship the new - - - born King!

mp *p* *rit.* *pp*
mp *p* *rit.* *pp*
mp *p* *rit.* *pp*
mp *p* *rit.* *pp*

soft Gt. *Ch. 8 ft. only.* *rit.* *L.H.*
Man. *Ped. soft 16 ft.*

p *Swell without Reed.*

Also published in Novello's Tonic Sol-fa Series, No. 818, price 1½d.

Organist of St. Michael's, Wood Green, was produced at the Assembly Rooms on the 6th and 7th ult., under the patronage of the Baroness Burdett Coutts, who attended the first of the performances. The scenery was very tastefully painted by Messrs. Hancock, of Stratford, and the costumes skilfully designed and arranged. The music, which is scored for orchestra as well as pianoforte and harmonium, is bright and attractive and of considerable merit.

A HARVEST Festival was held at St. Philip's, Battersea, on the 1st. ult. At the 11 a.m. matins the Canticles used were Calkin in G. "I will give thanks" (Barnby) was sung as the Introit, followed by Eyre's Mass in E flat. At the 7 p.m. evensong Gounod's Meditation on Bach's First Prelude, for violin, pianoforte, and organ, was played as the in-going voluntary. The Canticles were Smart in F; the Anthems, "Let the bright Seraphim" and "Let their celestial concerts" (Handel). After the blessing Smart's Te Deum in F was sung, followed by Dr. Garrett's Harvest Cantata.

HARVEST Festival Services were held at St. Michael's, Wood Green, on St. Michael's Day. After the Evening Service, John E. West's Cantata "Seed-time and harvest" was capitolly sung by the well-trained choir of the church; the solos being rendered with excellent effect by Master J. Evans and Mr. Siddon Turner. A large congregation evidently appreciated the music as well as its effective interpretation, for, by desire, portions were repeated on the two following Sundays. Mr. H. W. Rendell is the Organist.

HARVEST Festival Services were given at St. Mark's, Notting Hill, on the 11th ult., and continued on the following Sunday. On both evenings the Services were sung to Gadsby's setting in C. After the sermon Haydn's "Creation," Part I., was performed. The solos were sung by Masters Millett and Care, and Messrs. Jemmett, Hunt, and Wm. Vine. Mr. Hamilton Robinson, of St. Stephen's, South Kensington, presided at the organ, and Mr. Warren Tear, Organist and Choirmaster of St. Mark's, conducted.

The following is the result of the Nonconformist Choir Union competition: Anthem section (adjudicator, Mr. Ebenezer Prout)—"I will extol Thee," by C. M. Hudson, Stockwell Baptist Church. Hymn-tune section (adjudicator, Mr. Josiah Booth)—H. A. J. Campbell, Organist of New College Chapel, Swiss Cottage. Secular section (adjudicator, Dr. E. H. Turpin)—part-song, "Go, lovely rose," by Arthur Berridge, choirman, Kentish Town Congregational Church.

HARVEST Thanksgiving was celebrated at the Church of St. Mildred's, Bread Street, on the 12th ult. A very large congregation attended, and, after an appropriate Service, partly choral, during which Hall's charming Anthem "Praise, oh, praise," was sung, Spohr's "God, Thou art Great" was given. The rendering throughout was most effective, both solos and choruses being admirably sung. Mr. Bell (Choirmaster) and Mr. Rolfe (Organist) are to be congratulated on the result.

On the 12th ult. a special Harvest Thanksgiving Service was held at St. Mildred's Church, Lee, at which Mendelssohn's "Hymn of Praise" was performed as the Anthem. The choir, largely augmented for the occasion, numbered about 100, and there was a full orchestral accompaniment. Mr. Spencer Mayor presided at the organ with his usual skill, and the Choirmaster (Mr. Francis L. Kett) conducted with marked ability.

The Earl of Dysart, in accepting the position of President of the St. Cecilia Musical Society, Richmond, expressed his approval of the Society's work, but suggested that works by Bach and Beethoven should soon be given by its members. The Conductor is Mr. H. Wharton Wells, and during the season Hofman's "Melusina" and "The Messiah" are to be performed with full orchestra.

MUCH choral activity is being shown in the Woodford district, where the following Societies are at work:—Woodford Choral Society (Conductor, Mr. J. P. W. Goodwin), Woodford Wells Musical Society (Mr. A. J. George), Loughton Choral Society (Mr. Henry Riding), Epping Choral Society (Mr. Donald Penrose).

NEXT month the Old Choristers of Westminster Abbey will hold their second Annual Dinner at the Westminster Palace Hotel. It may be of interest to note that among the choristers of the Abbey who have since attained eminence may be included Mr. Edward Lloyd, Mr. C. E. Willing, and Mr. W. S. Penley.

THE Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "Elijah" on Wednesday, the 18th ult., at All Saints', Haggerstone. Dr. E. H. Turpin presided at the organ. The soloists were Mrs. Johnson, Miss Rina Robinson, Mr. John Probert, and Mr. Arthur Appleby.

THE Royal Academy of Music re-opened on September 28 with a large accession of new students. The concert-room has been re-decorated, and is now lighted by electricity, an improvement which students and visitors alike will be certain to appreciate at its full value.

At the examinations in Music of the Royal University of Ireland, held in Dublin on the 10th ult. and following days, Mr. Haydn Mulholland, Organist and Choirmaster, St. Peter's Cathedral, Belfast, was admitted to the degree of Bachelor of Music.

HARVEST Festival Services were held at St. Michael's, Star Street, Paddington, on the 18th ult. At the evening service Mendelssohn's "Lauda Sion" was well sung by the choir, under the direction of Mr. Edmund Rogers, Organist and Choirmaster of the Church.

THE handsome statue of the Princess of Wales, executed by his late Serene Highness Prince Victor of Hohenlohe-Langenburg, has been placed in the vestibule of the new buildings for the Royal College of Music.

MR. W. STEVENSON HOYTE has been appointed Professor of the Organ at the Royal Academy of Music.

REVIEWS.

Summary of the History and Development of Mediæval and Modern European Music. By C. Hubert H. Parry. (Novello's Music Primers. No. 42.)

[Novello, Ewer and Co.]

THIS work is a veritable *tour de force* of condensation. It traces, in little over a hundred pages, the progress of vocal and instrumental music, in all forms, for more than a thousand years, and this not by means of a dry record of dates and names, such as might by some be considered sufficient for a "primer," but in the shape of thoroughly readable, thoughtful, and pithy essays, valuable not alone to the student who is commencing the study of musical history, but also of great interest to the musician as embodying the opinions of a musical thinker who takes high rank among even the small number of eminent writers on the subject. In such a summary most of the information has necessarily to be conveyed in a critical form. A digest of artistic progress is of course arrived at by the comparison of an enormous number of examples from one epoch among themselves, and with correspondingly complex groups derived from other epochs. The result is naturally a statement of the author's impressions rather than a description of the facts themselves; because he is compelled by the nature of his task to select from the huge accumulation of facts those which appear to him of most importance—which, in short, form the links of that great chain of the ages, neither end of which is ever visible to mortal eye. The facts chosen must be essential—representative—vital: not eccentricities—however curious, or instances—however interesting by reason of singularity. Such a task is akin to the production of a work of art, but much more difficult. The artist must select, eliminate, and group—perspective has to be considered, and effects of light and shade. Equally so the historian; and the more condensed his history, the more do these requirements assert themselves. But whereas the artist need be true only to himself or his ideal, the historian must also be true to his dates and *data*. There must be no manipulation of facts to justify an *a priori* theory or feed a prejudice; no effort even to enhance the brilliancy of a picture by an alteration of its true proportions. Small

wonder that good histories are so rare, or that so few men are equal to the task of writing a good history—either of music or anything else. That Dr. Parry is among these few, none will doubt who are familiar with the work he has already done in this direction—more especially his lectures and his contributions to Sir George Grove's Dictionary; indeed, it would be difficult to name a musician at once so gifted, so industrious, so well-informed, and so philosophical—so magnificently equipped, in short, for the rôle of musical historian; and we note, therefore, with peculiar pleasure, that this volume is shortly to be followed by another from the same pen, containing musical illustrations of the periods and styles of art to which reference is here made, "together with references to authorities and collections and such particulars as may help to a fuller and more complete study of details than can easily be indicated in a primer." The importance of a study of the music itself is strongly insisted upon by Dr. Parry, who says: "The following summary is intended as a help to the understanding of the circumstances which have made music what it is, and of the aims and efforts of the men who tried to convey their ideas by its means, and the relations in which they stood to one another, and it will not fully attain the purpose for which it is intended without reference to the actual musical facts." Again: "The facts of the greatest use to the musician are the facts of the art itself." As a corollary to this, we may quote the following: "The personal details of the lives of men who played conspicuous parts in the story of art are of but little importance, except in so far as they throw light upon their style or method, or the line of art which they chose; and the consequent direction of the progress of art under their influence." The view here expressed is one which cannot be too often dinned into the ears of persons seeking information on the private lives of the great composers.

The Part-Song Book. Second series. Nos. 656-669.
[Novello, Ewer and Co.]

By the time these lines are in print choral societies throughout the length and breadth of the United Kingdom will have re-assembled for the work of the winter season, and new part-music will, of course, be in much request. The first of the above series is rather a curious piece from the French, *circa* 1650, the music being edited by H. Leslie. The words, commencing "This morning, at the dawn of day," are by Philip Latimer, and embody some quaint conceits, which are well illustrated in simple and old-world strains. No. 657, "Sad hearts," by A. Herbert Brewer, is, on the other hand, quite modern in feeling, though not elaborate, the harmonies being of the sensuous kind which, rightly or wrongly, musicians associate with the name of Spohr. A cheerful and simple little part-song is No. 658, "Advice to lovers," by Percy W. Pilcher, with cynical verses by Sir George Etheridge. More sad, but expressive and equally unpretentious, is No. 659, "Peace, come away," words from "In Memoriam," music by C. V. Stanford. No. 660, "Waiting for Father," by R. Bartholomew, is a tuneful and almost hymn-like little ditty that would be suitable for children were it not written for mixed voices. Those who like a humorous part-song by way of a change may be recommended to make acquaintance with "The Blue-Bottle's Fate," No. 661, by A. H. Ashworth, in which amusing touches of realism are united with musicianly taste. No. 662, "March like the Victors," by Roland Rogers, shows that a musical graduate of Oxford can write in the simplest style when called upon to set unsophisticated and child-like verse. No words of recommendation are necessary with respect to the next number, No. 663, "Hark! the Vesper Hymn is stealing," Sir John Stevenson's arrangement of the old Russian air commonly known as the Vesper Hymn or Chant; or of "Ye banks and braes," No. 664, the equally familiar Scottish tune, which is here arranged by W. G. McNaught. No. 665, "The trysting tree," by George J. Bennett, and "Jean," by Oliver King, No. 666, are both pleasantly written and easy part-songs, the former being modern in the harmonic progressions, while the latter, a setting of well-known lines by Burns, has some slight suggestions of Scottish character. No. 667, "Cupid is a wayward boy," by Charles H. Lloyd, is more ambitious, being written for six voices, which are employed for the most part antiphonally, in groups of three

each. The writing is decidedly bold, but the piece should prove very effective if well sung, and although an accompaniment is provided, it should be dispensed with whenever advisable. No. 668, "Come, fairies, trip it," by Frederick Iliffe, is a light and pretty little composition; and the last on our list for the present, No. 669, "Song of the silent land," by John E. West, is a very expressive setting of stanzas by Longfellow, which have been previously utilised by composers, but not more felicitously than by Mr. West.

Scots Minstrelsie. A National Monument of Scottish Song. Edited and arranged by John Greig, Mus. Doc., Oxon. With original coloured illustrations by J. Michael Brown. Vols. 1, 2, 3.

[Edinburgh: T. C. and E. C. Jack.]

THE interest shown in Folk-Lore of all kinds during the past two or three decades has naturally not been without its effect on music, and, accordingly, within the last few years collections of the National airs of these isles have multiplied exceedingly. In several instances such collections have been the means of rescuing from permanent extinction, and making known, melodies that had not previously been published, if, indeed, ever committed to paper. In others, the aim has been solely to present well-known or favourite songs in editions distinguished either by greater bulk, more careful selection, better printing or paper, more appropriate accompaniments, or even by all these combined. Scotland, ever foremost in appreciation of her metrical and melodic wealth, has again drawn attention to the beauty and extent of her lyric treasures by means of these handsome volumes—the first three of a promised six. The collection as a whole "claims to be a complete compendium of Scottish Song in the sense that no song which, in the Editor's judgment possesses permanent value, has been omitted." Over 250 songs are included in the three volumes, and if we may regard them as half the number to be eventually given, the collection can scarcely fail to justify the claim put forward. The Editor has striven in the accompaniments to steer between the Scylla of baldness and the Charybdis of over-elaboration. Though, to our thinking, he has occasionally erred in the latter direction, we gladly acknowledge much that is excellent and appropriate in this important and most difficult part of Dr. Greig's labours. The songs are printed not only in the old notation, but also in Tonic Sol-fa—a concession which will, no doubt, be widely appreciated; and marks of expression have been added throughout with exceptional care. Historical, biographical, anecdotal, or critical notes are appended to every song in the collection; in several instances alternative sets of words are given; a coloured lithograph accompanies each volume; and printing, paper, and binding are entirely satisfactory.

Short Settings of the Holy Communion Office. Nos. 25, 26, and 27. [Novello, Ewer and Co.]

SINCE our last notice three numbers have been added to a series which has met with a very large measure of favour wherever the Communion Service is celebrated with music, as it now is in numberless churches throughout the United Kingdom. No. 25 is in E flat, by A. C. Fisher, the voice parts being in unison throughout, desirable variety being furnished by the accompaniments, which are modern in feeling and suggest the influence of the French school of sacred music, though by no means too elaborate for fairly competent organists. Somewhat more ambitious is No. 26, by Myles B. Foster, in the same key. Musically this Service is extremely effective and is quite worthy of use at church festivals. Sticklers after doctrinal accuracy may possibly object to the strong accent placed on certain words, as, for example, "substance" in the Nicene Creed, but any intelligent choirmaster can make the requisite modifications without any injury to the music, which is in every section devotional and expressive. The last setting is in D, by Charles Naylor, who divides his voices sometimes into six or eight parts. It is, nevertheless, not difficult, the bold diatonic harmonies favoured by the composer giving a special English character to the Service. It is scarcely necessary to add that all the versions include the Benedictus and Agnus Dei, which, though not in the Prayer Book, are now in extensive use.

Album of Seven Songs. By Arthur Somervell.
Touch not the Nettle and Turn to Me. Arrangements
 of Old Scotch Songs. By Arthur Somervell.
 [J. & J. Hopkinson.]

SCHUBERT and Schumann, in the matter of songs, are every day exerting greater influence. More care is shown in the selection of words, and these—at any rate, with earnest composers—give form and colour to the music. Mr. Arthur Somervell is a promising worker in this department of musical literature. But although all the numbers in this Album display taste and skill, they are certainly not of equal merit. No. 1, a setting of Dibdin's "Oh, take me to your arms," is a little too quiet and prim; the song of the "Mad Lover" ought, one would think, to be sadder and wilder. "The Mother's Dream," again, is clever and interesting, but there is more intellect than imagination in the music. In "O my Queen" the passion seems from without rather than from within. The number most to our taste is the setting of D. G. Rossetti's charming poem "Three Shadows." Here the composer has caught the true spirit of the words; both melody and accompaniment reflect their dreamy character. The passionate phrase at the close is effective, and so, with their halting rhythm, are the closing instrumental bars. The characteristic "Young Sir Guyon" ballad and the quaint "Lay a Garland," from Beaumont and Fletcher's "The Maid's Tragedy," also deserve mention. The two arrangements of old Scotch songs are decidedly pleasing, especially the second.

Twelve Original Christmas Carols. Words by Mary Gillington; music by various composers.
 [Robert Cocks and Co.]

NEW Christmas music will shortly be in request, and as the fine old practice of carolling is once more in vogue, alike in church, chapel, drawing-room, and the open air, attention may fittingly be drawn to the above-named publication, which includes musical settings by Dr. A. C. Mackenzie, Dr. W. J. Westbrook, Mr. Arthur Godfrey, Dr. G. C. Martin, Mr. Frank L. Moir, Mr. Alfred J. Eyre, and Mr. Lawrence Kellie. For the most part these compositions are something more than mere tunes simply harmonised; they deserve recognition as part-songs worthy of attention by high-church choral societies in town and country, and to these they may be warmly recommended.

Christmas Holidays. Words by J. A. Campbell; music by Herbert W. Schartau. [Novello, Ewer and Co.]

MESSRS. CAMPBELL and Schartau's little work combines music with recitation, the former being written for treble voices partly in unison and partly in two-part harmony. The vocal parts are given in Tonic Sol-fa and Staff notations, and the unpretending Cantata is well described as "suitable for the breaking-up of schools," the librettist and the composer having each discharged his share in the work in a manner calculated to win wide approval.

Si j'étais Dieu, Douleurs Divines, In the Garden (In dem Garten). Three Songs. By Maude Valérie White.
 [Robert Cocks and Co.]

THE first, to Sully Prudhomme's graceful words, has a broad melody with an accompaniment which testifies to the skill of the composer as a pianist. "Douleurs Divines" is a smoothly-written song, with an excellent English version of Emile Augier's words. The last is a setting of Rückert's little poem, with a good English translation by the composer. The music is light and graceful, but the song has a dangerous rival in Schumann's setting of the same words.

Original Compositions for the Organ. Nos. 186, 187, 188, and 189. [Novello, Ewer and Co.]

CONSIDERABLE attention was of course drawn to the Wedding March written by Dr. William Creser for the marriage of the Duke of York and the Princess May on July 6 last, and the piece, which forms the first number of the above series, was generally commended as being written in an appropriately cheerful style, but with the chaste dignity befitting an important national occasion. It need only be added that the march should prove generally serviceable as a concluding voluntary, and

presents no difficulty whatever to ordinarily competent organists. The next three numbers contain six pieces, two in each, by Alfred Redhead. They are written mainly in what may be termed the contrapuntal style, though without any elaborate fugal development, and are eminently adapted for church use, undue ornamentation and sensuous melody being sedulously avoided. The pieces will find favour in churches where a plain and simple musical service is in use.

Six Pieces for the Violin. By H. W. Wareing, Mus. Doc., Cantab. [Novello, Ewer and Co.]

THE number of persons who study the violin increases daily, and it is therefore not surprising to find an increase in the musical literature of that instrument. Transcriptions are common, and to these, if well written, no exception can be taken; but original music, from an art point of view, is more profitable. These six pieces are clever, fresh, and of only moderate difficulty. No. 1, "May-Day Festival," is very bright and pastoral-like in character; it does not lack variety, but the closing section is a trifle spun out. No. 2 opens with a charmingly graceful theme, and, after a middle section, the piece is gradually worked up to an effective climax. No. 3 is a quiet, pleasing Romance; No. 4 a sprightly Pastoral Dance, No. 5 an expressive Légende, and No. 6 a lively Saltarello. The composer writes well for the solo instrument, and in many places the accompaniments are quite of a concertante character.

Ten Sketches for Violin and Pianoforte. By J. B. Poznanski. [Novello, Ewer and Co.]

NO. 1, "Sur le Fleuve," is a smooth flowing piece, which may serve to recall pleasant hours spent upon the river. No. 2, a "Berceuse," is soft and soothing; the *Coda*, with its delicate harmonies, is particularly attractive. No. 3 is a gentle Barcarolle; the *poco più mosso* section, with its marked change of rhythm, produces an excellent effect. No. 4, "Au revoir," is of marked simplicity; the music seems, at times, almost to speak the words of the superscription. No. 5, "L'Orientale," is graceful. No. 6, "Mazurka," is as neat as it is nice. No. 7, "La Rosée," with its light, tripping rhythm, is decidedly pleasing. No. 8, "Légende," tells of some romantic little episode. No. 9, "Gavotte," is light and piquant, and the last, "Danse des Faunes," is by no means the least interesting. The name of the composer is a sufficient guarantee that the violin part is ably written.

Quatre Morceaux pour Violon. Par Henri Seiffert.
 [E. Ascherberg and Co.]

THOUGH the composer of these pieces is presumably French or Belgian by extraction, there is no valid reason why a foreign language should be used on the title-page, as they are published in London. But for considerably more than a century pure Anglo-Saxon has been regarded by many as a language unsuitable to employ in connection with music, and this silly prejudice is dying hard, though we are happy to think that it is dying. M. Seiffert's sketches are brief, generally speaking tuneful, and studiously unpretentious. Perhaps the most piquant of the set is No. 2, a "Menuet" in G minor, but they are all pleasing and within the means of elementary players.

A Sea Dream. A Cantata for Ladies' voices, with recitation. Words by Shapcott Wensley; music by Battison Haynes. [Novello, Ewer and Co.]

THE libretto of this Cantata is of the simplest character. There is a storm at sea; a maiden stands on the shore and prays for the safety of her lover; sirens assure her of their power and sympathy, and when morning dawns and the storm-tossed bark returns in gladness and sunshine, they join with the maiden in a song of thanksgiving. The music of Mr. Battison Haynes displays artistic qualities not generally looked for and not often found in compositions of this kind. It is, of course, not difficult or over-elaborate in structure, but it is full of musicianly touches and at times slightly suggestive of Schumann. Conductors of ladies' choirs will be pleased to make acquaintance with this excellent little work.

FOREIGN NOTES.

THE Stuttgart Court Theatre will, during next month, produce a new opera by Ferdinand Langer. Its title is "Der Pfeifer von Hardt" ("The Piper of Hardt"), and the plot is founded on Hauff's novel "Lichtenstein" in which the said piper plays an important and most sympathetic part. The same work will also be produced at Mannheim, where the composer is Court Conductor.

Mascagni is said to be engaged on making various alterations in the score of his "William Ratcliff," in consequence of which the first performance in Berlin, originally fixed for November, will not take place till February next.

The Leipzig Riedel Society (Conductor, Professor Kretschmar) will, during the winter, perform, *inter alia*, Berlioz's "Requiem," Beethoven's "Missa Solemnis," and Handel's "Deborah," while one of its Concerts will be devoted exclusively to a *capella* compositions of the Neapolitan school.

The Leipzig Liszt Society announces the Conductors for its forthcoming season; they are Messrs. Richard Strauss, Weingartner, Zumpe, F. H. Cowen, and Siegfried Wagner. At one of the Concerts Herr Stavenhagen will play a new Pianoforte Concerto of his own composition.

Felix Mottl's opera "Fürst und Sänger" ("Prince and Singer") was, on the 22nd ult., performed for the first time at Mannheim, under the direction of the composer, and seems to have met with an enthusiastic reception.

Dr. Hans von Bülow's health still gives cause for anxiety, and he will not, in consequence, conduct any of the Berlin Philharmonic or the Hamburg Orchestral Concerts. For the former, Herren Levi and Schuch have been engaged, and the first-named of these gentlemen and Herr Felix Mottl will conduct the Concerts in the Hansa town.

Berlioz's opera "Benvenuto Cellini" was, on the 1st ult., produced with much success at the Darmstadt Court Theatre.

At the Leipzig Town Theatre two novelties of very different types—viz., Smetana's "The Kiss" and Pergolesi's "La Serva Padrona"—were given on the 6th and 8th ult. respectively. The former pleased very much, but the Neapolitan master's old-fashioned music excited little interest.

The oldest German Male Voice Choir—that of Weida in Thuringia—celebrated, on September 24 and 25, the seventy-fifth anniversary of its foundation. It started in 1818 with eighteen members, and its first Conductor was Cantor Werner, an excellent musician.

The prospectus of the Leipzig Academical Orchestral Concerts has just been published. There will be six in all, and at the last one two movements from Mr. F. H. Cowen's "Scandinavian" Symphony will be played, presumably the *Adagio* and *Scherzo*. Mr. Cowen will be in distinguished company on the occasion in question, for the programme will also contain Beethoven's Pastoral Symphony, one of Liszt's Pianoforte Concertos, and Richard Strauss's remarkable symphonic poem "Death and Apotheosis."

The well-known organ virtuoso and composer, Herr S. de Lange, has joined the teaching staff of the Stuttgart Conservatoire of Music.

The large-receipts taken during the late Wagner Cycle at the Munich Court Theatre have not only enabled the directors to clear off the deficit of the last two years, amounting to 125,400 marks, but also to cover the 60,000 marks spent this year on new scenery and decorations.

After a lengthy stay in Egypt and Sicily, Richard Strauss has at last returned to Weimar and resumed his duties as one of the Conductors at the Opera. He conducted, on the 15th ult., the first performance of a new opera by Richard Metzdorf, "Hagbart und Signe," and he is preparing Verdi's "Falstaff." According to some of the German papers, he is completely restored to health. May this good news be true news!

In connection with the 150th anniversary of the foundation of the famous Leipzig Gewandhaus Concerts the directors arranged three special Festival Concerts, on the 19th, 20th, and 22nd ult., the programmes of which included a new Festival Overture by Dr. Carl Reinecke; a Motet, "Ein feste Burg," by Johann Friedrich Doles (a pupil of

Bach, and for thirty-three years Cantor at the Thomas Schule); Bach's D minor Concerto for three clavier; Mendelssohn's "Scotch" Symphony; Schumann's "Paradise and the Peri," &c. The choice of Doles's work is no doubt due to the fact of that worthy having been the founder and guiding spirit of some Subscription Concerts which were given from 1743 to 1756 at the "Three Swans" Inn, am Brühl, Leipzig. These may be considered the precursors of the Gewandhaus Concerts.

Apropos of the unveiling of the Liszt monument, the Museum of the Oedenburg Musical Society has been presented with the pianoforte on which Liszt practised when a boy. It was manufactured by Johann Schanz, of Vienna, and for many years was the property of the founder of the Society referred to above. After passing through several hands, it was purchased by an Oedenburg merchant, Herr W. Ritter, who handed it over to the Museum to be preserved for all time in remembrance of the greatest master of the pianoforte.

That splendid artist, Madame Calvé, has been engaged for a tour in America. She will sing in "Mignon," "Carmen," "Hamlet," "Manon," "Cavalleria," "L'Amico Fritz," and "Figaro."

Æschylus's tragedy "The Persians" was, on September 27, performed at the Castle, Altenburg, with music by the hereditary Prince of Meiningen.

Liszt's "St. Elizabeth" was, on the 22nd ult. (the composer's birthday), performed as an opera at the Munich Court Theatre. The theatre chorus was largely increased for the occasion by members of Herr Porges's Choral Society. The work is to be similarly performed at several other towns.

The Bremen Town Theatre celebrated, on the 16th ult., the fiftieth anniversary of its existence. It was opened on October 16, 1843, with a Festival Overture by Hagen and a play, "Hans Sachs," by Deinhardstein. The same piece, preceded by a prologue, was chosen for the Jubilee performance, and, as a contrast (in more respects than one, we should imagine), Wagner's glorious "Meistersinger" was given on the previous evening. A happy idea!

After forty years' service at the Frankfort Opera House Herr Georg Goltermann has retired from his post of Conductor. The last work which he conducted, on September 24, was Marschner's "Hans Heiling." The occasion was marked by much enthusiasm expressive of the regard in which the veteran musician has been held by the Frankforters.

Anton Rubinstein will be present at the celebration of the fiftieth anniversary of the Königsberg Academy of Music's foundation, which will be held from the 27th to the 29th inst. He will conduct a performance of his "Paradise Lost."

Eugen d'Albert's anxiously awaited two-act opera "Der Rubin" ("The Ruby") was produced on the 12th ult., at the Carlsruhe Court Theatre, under the direction of Felix Mottl. The libretto has been written by the composer and is founded on a Fairy-tale Comedy ("Märchen Lustspiel") by Fr. Hebbel. D'Albert calls his work a "Musical Fairy-tale" (musikalisches Märchen), from which fact alone even those who are not acquainted with his previous achievements and high artistic ideals may conclude that his work has nothing in common with the fashionable specimens of operatic realism; that it makes no bid whatever for cheap popularity, but rather appeals to the tastes of the cultured few. Dr. Otto Lessmann calls the opera a masterpiece, in spite of some small blemishes. The style is that of Wagner, as shown in "Die Meistersinger," "Siegfried," and "Parsifal," but his themes are expressive, noble, and free from all reminiscences; the workmanship is excellent, the orchestration wonderfully fine, and the musical characterisation surprisingly successful. The work was received with much warmth.

The Prince Regent of Bavaria will shortly offer a prize of 6,000 marks for the best hitherto unperformed German opera.

A new one-act opera, "Mara," by Ferdinand Hummel, was given for the first time on any stage, at the Berlin Royal Opera, on the 11th ult., with emphatic success. The story is a tragic one, in which scenes of idyllic simplicity are strikingly contrasted with others of a passionate and dramatic character. It is free from theatrical absurdities

and touchingly human. The composer has wedded a capital "book" to thoroughly appropriate and most effective music. Altogether, perhaps, the best "Einakter" as yet produced by a German composer. On the same evening Ignaz Brüll's "Gringoire" was but moderately successful. The stage performance of Mendelssohn's "Walpurgis Night" seems to have proved an artistic mistake, as no second performance is to be given.

The dates of next year's performances at Bayreuth are already fixed. Here they are: "Parsifal" on July 19, 23, 26, and 29, August 2, 5, 9, 15, and 19; "Lohengrin" (which is new to Bayreuth) on July 20 and 27, August 3, 10, 12, and 16; "Tannhäuser" on July 22 and 30, August 6, 13, and 18.

A Flemish National Theatre was, on the 3rd ult., opened at Antwerp. As its name implies, all operas will be sung in the vernacular, and particular attention will be paid to works by Flemish composers. For the opening performance Weber's "Freischütz" was selected. Two novelties are promised—viz., Benoit's "Meilief" and Vanderlinden's "Leiden ontzet."

The Netherlands Theatre, Amsterdam, will, during the coming winter, perform Leoncavallo's "Pagliacci," Mascagni's "Rantzau," and Verdi's "Falstaff." There is no copyright law in Holland by which foreign authors can protect their works, and, as some time since Verdi's "Otello" was given there with a full score which had been concocted by a local musician from the vocal score, it is expected that a similar plan will be adopted with the three novelties named above. This is the way they interpret the good old adage about honesty being the best policy—in Holland.

Leoncavallo's "Pagliacci" has been added to the *répertoires* of the Hamburg and Hanover Theatres, at both of which the opera was very successful.

Wagner's "Lohengrin" will be given during the coming winter at Nantes. Other novelties will be "Samson and Dalila" (Saint-Saëns), "Sigurd" (Reyer), "Hérodiade" (Massenet), "Le Tribut de Zamora" (Gounod), "Le Roi d'Ys" (Lalo), and "Manon" (Massenet).

M. E. Colonne will, during the coming winter, conduct a series of Concerts and operatic performances at the Paris Eden Théâtre, at which works by Massenet, Gounod, Berlioz, Saint-Saëns, and Wagner will be given. He will have an orchestra of 110 and a chorus of 120 at his disposal, and renowned soloists will be asked to perform.

Signor Coronaro, the author of "Festa a marina," is writing a new opera, "Claudia," the book of which is founded on George Sand's "Claudie."

After the unfortunate *contretemps* during the performance of "Die Walküre" at the Paris Grand Opéra, to which we referred in our last issue, M. Paul Viardot sent in his resignation, which was accepted. M. Edouard Magnin, the *deus ex machina* of the occasion in question, has been appointed in his place, but he will also retain his position of *chef de chant*. M. Magnin is no novice with the *bâton*, for he was for a number of years Conductor at the Théâtre Lyrique, under M. Carvalho.

On the 4th ult. a one-act opera, "Aglaja," by Leo Blech, was produced for the first time at Aix la Chapelle. Although showing many signs of inexperience, the music is said to be full of promise and to reflect the wild and impassioned character of the story in a marked degree. The composer is a young man of twenty-two and lives at Aix.

In the absence of M. Guilmant, who is engaged to give a series of Concerts at Chicago, his post at the Trinité, Paris, is taken by an able organist, M. Regnault; the smaller instrument in the choir is in the hands of M. Salomé, whose name as a composer figures in many of the programmes of English Recital-givers. The performances at La Trinité rank high, but are less interesting than those in the German Cathedrals, from the tendency to mix ingredients. On Sunday, the 15th ult., a Mass by Silas was cut short to make way for two numbers by Gounod. The offertory was, as usual, improvised. The fashionable faithful of the Chaussée d'Autin were played out with an English piece, a Postlude by Edward Cutler, finely rendered by M. Regnault.

Mendelssohn's music to Sophocles' "Antigone" is not good enough for some French gentlemen who have just

newly translated this tragedy from the Greek. They want to make the forthcoming performance of their version at the Comédie Française a "manifestation of essentially French art"; hence German music will not do on any account! M. Saint-Saëns, who, it has been said, can write equally well in all styles, will come to the rescue, and provide music "dans le sentiment grec," with unison choruses, &c. According to the versatile composer, it will contain "a great deal more of plainsong than music, and to appreciate this kind of melopœia, it is necessary to completely forget the ordinary musical impressions of the concert-room and theatre, as one does when listening to the liturgical hymns in our churches. This melopœia has rhythm and time, which make it very different from plainsong, from which it differs also in other respects." This reads somewhat contradictory, but we suppose it is all plain sailing. To make the affair a complete "manifestation of essentially French art," however, Sophocles surely should have been a Frenchman. But, of course, he wasn't.

At the Paris Opéra Comique two one-act operas—"Le Diner de Pierrot," by Ch. L. Hess, and "Madame Rose," by Antoine Banès—were produced, for the first time, on September 25. The former is well spoken of as a refined, graceful, and charmingly orchestrated little work, which promises well for the composer's future efforts. M. Banès, on the other hand, seems to follow Mascagni's and the Norwegian Schjelderup's plan of illustrating a simple, homely plot with all the resources of the modern orchestra, and to do his best in the way of tearing a passion to tatters.

The 200th performance of Massenet's "Manon" at the Paris Opéra Comique took place on the 16th ult.

Smetana's opera "The Sold Bride" was not so successful as had been anticipated, when it was lately given under Herr Arthur Nikisch, at Buda Pesth, and this in spite of a performance which is stated to have been "quite superb."

The plan of campaign of the new Director and Conductor of the Pesth Opera, Herr Arthur Nikisch, is nothing if not ambitious. It includes a complete cycle of the operas by the lately defunct Hungarian national composer, Erkel, Wagner's "Tristan," "Meistersinger," and "Rienzi," Puccini's "Manon," a new Hungarian opera (composer's name not given), and one or the other of the latest additions to the *répertoire* of the French lyric stage. There will also be two new ballets.

Rubinstein's sacred opera "Moses" will be performed on December 3 by the Vienna Gesellschaft der Musikfreunde, under the direction of the composer.

Signor Tasca's opera "A santa Lucia," a striking and uncompromising specimen of the *verismo* of young Italy, was given on the 4th ult. at the Vienna Court Opera, and, thanks mainly to the superb performances of Signora Bellincioni and Signor Stagno, the success was a very brilliant one.

On the 14th ult. a new National Theatre was opened in Cracow, in Galicia, with great solemnity and appropriate festival performances.

The famous Vienna Männergesang-Verein (male-voice choir) celebrated the fiftieth anniversary of its foundation on the 6th ult., when Messrs. Brahms, Bruch, and Gernsheim were appointed honorary members, and the town of Vienna presented the Society (or its Conductor, Herr Kremser, we are not sure which) with the double-sized Salvator medal, whatever that may be.

At Vienna there have just been published in *fac-simile* eight letters written by Wagner to the Princess Metternich before and after the performance of "Tannhäuser" in Paris in 1861. The lady was the wife of the Austrian Ambassador to the Court of Napoleon III., and it was in a great measure to her that Wagner owed the acceptance of his work by the Grand Opéra. They tell us nothing new respecting the disgraceful intrigue which succeeded in damning a masterpiece without giving it a fair chance of being heard and judged. But they more than confirm all that has been known of what must have been one of the most terrible trials which genius has ever been subjected to. Signor Sonzogno, the Milan publisher, has had an iron theatre constructed in his mansion in which the new operas which he will publish are to be tried, with a view to gauging their effect in performance.

A new opera, "Evangelina," by Signor Arturo Berutti, was recently produced at the Alhambra Theatre, Milan.

The public gave the work an enthusiastic reception, but the press does not endorse the favourable opinion thus expressed. The plot is founded on Longfellow's poem.

Signor Giacomo Puccini, the composer of the very successful opera "Manon Lescaut," has been appointed Professor of Composition at the Milan Conservatoire, in the place of the lately deceased Alfredo Catalani.

Gaetano Cipollini's opera "Il piccolo Haydn" has been given at the Manzoni Theatre, Milan, with much success.

The saying "Semper aliquid novi ex Africa" is as true now as it was in Pliny's time. It might, however, be altered to apply to Mascagni, for one can scarcely take up a foreign musical paper without reading "something new" about the author of the "Cavalleria." The latest is a rumour that he has turned playwright and is engaged on a drama (N.B.—Not a music-drama) for an Italian actor, Signor Novelli. If this is to be a "stepping-stone to higher things," and he will in future write his own libretti, the news may be considered important; for since he excels pre-eminently in dramatic music, there can be no doubt that his genius will receive a powerful stimulus if he alone creates his characters—i.e., conceives them simultaneously dramatically and musically, and experiences those wonderful—we might say, uncanny—sensations which Wagner describes so graphically in a certain famous passage in his essay "Ueber das Opern Dichten" (Volume X. of his prose works).

The month's bulletin of new operas by the irrepressible composers of Italy is such a lengthy one that we really cannot reproduce it here. As nearly all the works are by unknown authors, and still in these gentlemen's portfolios, or in many cases as yet unfinished, we think it advisable to wait till they are performed. Perhaps some of them will either never reach that stage, or the event which their respective composers are no doubt anxiously looking forward to will be nothing but a still-birth.

The complete troupe of the St. Petersburg Imperial Opera will, during the first months of next year, give a series of sixteen performances in Paris. Rubinstein is expected to conduct his "Demon," and Tchaikowsky will also direct one of his operas. So, at least, says the Paris *Figaro*!

The Moscow Conservatoire of Music is to be rebuilt, at an expense of 400,000 roubles, to be paid by the State. A grand Concert-room will be added to the building.

Apropos of the recently celebrated fiftieth anniversary of the first performance of Glinka's opera "Russian and Ludmila," the town of St. Petersburg founded a Glinka scholarship at the local Conservatoire, and the street leading to the Opera-house was named after the first of Russian composers.

Wagner's "Siegfried" is in preparation at the Imperial Opera, St. Petersburg.

Tschaikowsky has just completed a new Symphony, which will be performed for the first time by the St. Petersburg Musical Society at the first of the ten Concerts of the winter season. Amongst the novelties to be produced by this Society are two tableaux from Rubinstein's "Moses," fragments from "Nal and Damianti," by Arensky, Suites by Conus and Stojowski, Symphonic Poems by Smetana and Glazounow, an Overture by Tanéïev, &c.; Beethoven's C minor and Choral Symphonies, Schumann's "Rhenish," Mendelssohn's "Italian," Raff's "Im Walde," &c., will also be given. The Conductors are Messrs. Tschaikowsky, Napravnik, Krouschensky, and Liadow.

In connection with the mysterious "unauthorised" publication of August Enna's new opera "Cleopatra," of which we spoke in our last number, the publisher of the vocal score in question, Herr Henrik Hennings, of Copenhagen, has issued a lengthy pamphlet in which full details of his transactions with the composer are given. These put a very different complexion on the affair.

Tschaikowsky's opera "Iolanthe" was some time since performed at Copenhagen and very warmly received. The work is founded on Hertz's Danish drama "King René's Daughter."

The Norwegian composer J. Selmer, whose name is hardly known in this country, gave, on September 30, a most successful Concert at Christiania, the programme of which was made up of his own compositions.

M. Gevaert's opera "Quentin Durward" and M. Theodore Dubois's "La Guzla de l'Emir" are to be revived, during the present season, at the Brussels Théâtre de la Monnaie.

Signor Franchetti's opera "Christoforo Colombo" met with but very little success when it was lately performed at Hamburg.

At the Royal Theatre, Madrid, Puccini's "Manon Lescaut," Verdi's "Falstaff," Mascagni's "L'Amico Fritz," and—last, not least—Beethoven's "Fidelio" will be the novelties for the approaching season.

TO CORRESPONDENTS.

* * * *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BACUP.—The annual distribution of prizes in connection with the Mechanics' Institution took place on the 12th ult. There was a very large attendance. The proceedings were agreeably interspersed with songs by Miss Bessie Holt and selections of music by a glee party from the Temperance Prize Choir. Mr. F. Hamer accompanied with ability and taste.

BEDFORD.—An Organ Recital was given at St. Martin's Church, by Mr. T. O. Brooksbank, on the 19th ult., when works by Merkel, Calkin, Archer, Rheinberger, and Rianck were ably performed.

BOURNEMOUTH.—A Service of Praise was held on the 3rd ult., at St. Michael's Church. Mr. M. Kingston, Borough Organist, assisted by Miss Edythe A. Oakley, contralto, and Mr. Bason, performed a selection of music which included Beethoven's *Egmont* Overture, Mendelssohn's Second Sonata, Gounod's "Nazareth," "O rest in the Lord" (*Eljah*), works by Smart, Capocci, Wely, Batiste, and other pieces. The church was crowded.

BUNGAY, SUFFOLK.—A large congregation assembled at Holy Trinity Church, on Wednesday, the 4th ult., the occasion of the opening of the new organ, built by Messrs. Norman Brothers and Beard, of Norwich. Mr. F. Cunningham Woods, Organist of Exeter College, Oxford, assisted by Miss Delia E. Woods (violin), performed pieces by Mendelssohn, Schumann, Merkel, Dubois, Silas, and others in a thoroughly artistic style.

BURNLEY.—A grand Concert was held in the Mechanics' Institute, under the auspices of the Cricket Club, on the 18th ult. The artists were Miss Marjorie Eaton, Mr. Cuthbert Blacow, and Mr. Eaton Batty. Miss Eaton's voice and style were much admired. Mr. Hartley most ably accompanied, and Mr. Whiteman gave several sketches.

CALVERLEY.—A highly successful Concert was given at the Parish Church Schools, on the 16th ult., by Mr. Tom Child, assisted by Misses Wilby, Marie Rhodes, H. L. Parker, and Messrs. E. H. Walker, A. Armstrong, H. S. Parker, and others.

CARNARVON.—Harvest Festival Services were held in Christ Church on Monday, the 16th ult. At the Evening Service John E. West's Cantata "Seed-time and harvest" was performed. The solos were sung by Master H. O. Jones and Mr. T. H. Rawson. Miss M. M. Jones was the Organist, and Mr. John Williams, Organist of the Church, conducted.

DORNOCH.—The inauguration of the new organ in the Cathedral was held on the 9th ult., when Mr. J. B. Lawson (Organist of the new Parish Church, Ardrossan) played pieces by Guilmain, Berthold Tours, Lemmens, S. S. Wesley, Gambini, Morandi, Haydn, and Salomé. Anthems and solos were also rendered by the Choir. The organ has been built by Mr. Eustace Ingram.

DUBLIN.—On Sunday, the 15th ult., the Annual Harvest Thanksgiving Service was held in St. Werburgh's Church. The rendering of the Anthem "O God, who is like unto Thee" (Myles B. Foster), and Service by Caleb Simper in F, as well as the chanting of the Special Psalms, &c., reflected great credit on choir and choirmaster.

HEREFORD.—An Organ Recital was given at the Cathedral on the 19th ult., by Mr. George Robertson Sinclair. The programme included Mendelssohn's Fifth Sonata, and pieces by Handel, Beethoven, Stainer, Lemmens, Schubert, and Widor.

KINGSTON.—An Organ Recital was given by Mr. A. Percy Alderson, on the 19th ult., at All Saints' Church, Kingston. The programme included works by J. S. Bach, Schumann, Saint-Saëns, Wagner, and Widor.

LINCOLN.—Mrs. Barraclough's fifty-fourth and Farewell Concert took place in the Masonic Hall, on the 18th ult., and attracted a large and fashionable audience. The performers were Mesdames Clara Samuelli and Marian McKenzie and the Meister Glee Singers; violoncello, Mr. Leo Stern; pianoforte, Madame Gregory Hast.

LLANDUDNO.—Few Seaside resorts can offer their visitors such musical attractions as Llandudno has done during the season which has just ended. For over three months two first-rate orchestras—one under the experienced *baton* of M. Jules Rivière, at the new Victoria Palace, the other under Mr. Gwyllyn Crowe in the Pier Pavilion—have each given two Concerts daily. Both orchestras include many players of eminence, some being members of Sir Charles Hallé's band, others playing under Mr. Henschel in the Scottish Orchestra Company's Concerts at Glasgow. The Autumn Concerts at the Pier (from the 2nd to the 14th ult.) have been under the direction of Mr. Verdi Fawcett, who has made praiseworthy efforts to vary the programmes by giving Chamber Music, including such pieces as Rheinberger's Quartet for pianoforte and strings, Schubert's "Trout" Quintet, &c. On the 12th ult. Harvest Thanksgiving Services were held throughout the town. At Holy Trinity Church, at Evensong, the Magnificat and Nunc dimittis (Tours in F) and Garrett's Harvest Cantata were admirably sung by an augmented choir. The organ (played by Mr. Llewellyn Jones, Organist of Llanfairfechan) was supplemented by a capital orchestra of strings and brass, consisting of members of the Pier and Victoria Palace orchestras. Mr. R. H. Whall, Organist of Holy Trinity Church, conducted.

LUTON.—The Harvest Festival Services, at Christ Church, were held on the 1st ult. The Anthems "Praise the Lord of heaven," by Dr. Elvey, and "Ye shall dwell in the land," Stainer, were sung in good style, the solo being taken by Mr. S. Heath; the Te Deum used was by Vaughan, and the well-known Evening Service of Adam's in F. Mr. Lambert presided at the organ and at the end of the day's services gave a short selection.

MAIDSTONE.—The first annual Choral Festival in connection with the combined Maidstone choirs was held on Wednesday, the 4th ult., at the Corn Exchange, with band and chorus of 300 performers. The first part consisted of Farmer's *Christ and His Soldiers*, the second part being a miscellaneous selection. The soloists were Master W. Gough (treble), Miss M. Clark (contralto), Mr. T. Oldroyd (tenor), Mr. W. Syckelmoore (bass), and Mr. F. H. Squires (pianoforte). Conductor, Mr. F. W. Dutnall.

MALVERN.—The "Magdalen Vagabonds" gave a Concert on the 18th ult. at the College Hall. The Revs. W. O. Hughes, E. Vine Hall, A. H. S. Patrick, Harcourt Fowler, and J. H. Lambert sang glees, old and new, with great success. Miss Martin (daughter of the President of the Council) contributed songs by Schubert and Spohr, and Miss Annie Glen was responsible for the pianoforte accompaniments throughout the programme.

MIDDLEBROUGH.—A special Musical Service was held at St. Hilda's Church on the 8th ult. During the service Miss Stevenson sang with much feeling Gounod's "Ave Maria" (violin *obbligato* by Mr. A. Wilson), and the choir did good service in the choruses in Mendelssohn's 42nd Psalm. Mr. Felix Corbett gave Mendelssohn's Second Sonata and Wely's Postludium on the organ. The service was a continuation of the recent Harvest Thanksgiving Services.

MORPETH.—The fourth of a very successful series of Organ Recitals was given in St. James's Church on the 20th ult., by the veteran Northumbrian Organist, Mr. J. F. Brewis. The programme was as follows: Organ Sonata, No. 2 (Mendelssohn); Air with Variations (Mozart); Andante from Fifth Symphony (Beethoven); "Hush, ye pretty warbling choir" (Handel); Adagio from Septuor (Beethoven); Benedictus from Twelfth Mass (Mozart); Adagio from Pianoforte Trio in C minor (Beethoven); Fugue in G minor (Bach).

NEWCASTLE.—Mr. Dodd's Choir gave an excellent Concert in the Town Hall on the 14th ult., and fully sustained its reputation in part-songs by Gounod, Fanning, Vincent, &c. Organ pieces were played by Mr. George Dodds, Junr., who played the Overture to "Zampa" and Lemmens's "Storm" in a manner that secured the applause of a crowded house.

PERTH.—On the 6th ult. an opening Recital was given by Mr. Dan Wylie on the new electro-pneumatic organ lately erected in the City Church. Four Anthems were sung by the choir between the various pieces. As only one organ in Scotland had previously been built on the new system, considerable interest was naturally taken in this one. All who have played on it are, we learn, loud in expressions of approval.

ROMSEY.—The Harvest Festi al was held in the Abbey, on Sunday, the 10th ult. The music for the Choral Celebration was that in G, by Agutter. At the evening service the organ was supplemented by a stringed orchestra. The Magnificat and Nunc dimittis were sung to Stainer's setting in A, the Anthem being "Ye shall dwell in the land" (Stainer). Mr. W. C. Bliss, the Organist, conducted, Mr. W. Grace presiding at the organ. Before the service Handel's "Pastoral" Symphony was played by organ and orchestra, and at its conclusion Mendelssohn's "Cornelius" March. The choir sang well throughout the day. On the 5th ult. Mr. W. C. Bliss gave an Organ Recital in the Abbey. The Rev. C. L. Coghlan was the vocalist. Pieces by J. S. Bach, Handel, Mendelssohn, Guilman, Saint-Saëns, Parker, and Dr. G. B. Arnold were given with perfect success.

STAFFORD.—On the 11th ult. a new organ was dedicated at St. Chad's Church, when Organ Recitals were given by the Rev. T. H. Spinney (late Organist of Exeter College, Oxford). The programmes included works by Handel, Haydn, Bach, Rossini, Wely, Mendelssohn, Stehl, W. Spinney, Chopin, Batiata, and Meyerbeer.

TAUNTON.—A most successful Pianoforte Recital was given on the 12th ult., at the Hotel Assembly Rooms, by Miss Amy Hare, in aid of the "William Liddon" Memorial Hospital Fund. Miss Hare, who studied at the Royal Academy of Music, and is now settled in Washington, U.S.A., is a native of Taunton, and generously gave the Concert whilst at home for a short holiday. A large audience showed plainly that Miss Hare's artistic endowments were as fully appreciated as her kindness. The programme included Beethoven's Appassionata Sonata, and pieces by Chopin, Schumann, Brahms, Liszt, Grieg, Wagner, and Schubert.

WAKEFIELD.—Mr. Robert Hope-Jones, of Birkenhead, delivered a Lecture on the "Hope-Jones system of Electrical Organ Control," at the monthly meeting of the Wakefield and District Organists' Association, on the 5th ult. He said the tone of an organ depended to a much greater extent than was commonly supposed upon the form of action employed. The first essential of an organ was an absolutely prompt and steady supply of wind. The sensitiveness of organists' ears had been dulled by the fact that they had never heard the dignified result obtainable by steady and prompt wind. This had been secured by the Hope-Jones system. He then spoke of the advantages the system had from an architectural point of view. The instruments built on this system could be divided into any number of portions and placed wherever most convenient. The three-manual organ built on this system by Messrs. Denman, of York, for the Church of the Holy Trinity, Scarborough, showed what the system was capable of accomplishing. Its console was movable, being connected with the organ by a hundred feet of cable. The whole instrument did not occupy a single foot of ground space, and the immediate result of putting in the organ had been the gain to the congregation of forty sitting on the floor occupied by the old organ. Before closing the lecturer spoke of some experiments he was now carrying out with a view of producing the heavy thirty-two foot tones of an organ without the intervention of organ pipes.

WICKHAMBEAUX.—An Organ Recital was given in the Parish Church on the 23rd ult., by Mr. D. A. Fox (pupil of Dr. Longhurst). The programme included March in B minor (Schubert), Andante in F (Smart), Prelude and Fugue in E minor (Bach), Andantino (Lemare), Allegro, Fourth Concerto (Handel), Cantilène and Grand Chœur (Salomé), and Second Sonata (Mendelssohn).

ORGAN APPOINTMENTS.—Mr. W. H. Fraser, Organist and Choirmaster to the Parish Church, Northfield.—Mr. Percy H. Fell, Organist and Choirmaster to St. Paul's, Upper Norwood.—Mr. H. Collier, Organist and Choirmaster to the Church of Our Lady of Perpetual Help, Boston, Mass.—Mr. G. A. Sarvent, Organist and Choirmaster to St. Agnes, Newmarket.—Mr. W. T. Winkworth, Organist and Choirmaster to Winkfield Parish Church, Windsor.—Mr. Ambrose Chittenden, Organist and Choirmaster to St. Peter's Church, Hershaw.—Mr. Charles E. Daggett, Organist and Choirmaster to St. Paul's, West Brixton.—Mr. A. Madeley Richardson, Organist and Choirmaster to St. Francis Xavier, Dublin.—Mr. John Van Craen, to St. Peter's, Phibsborough.

CHOIR APPOINTMENTS.—Mr. Henry Turner (Solo Tenor), to All Saints' Church, Colville Square.—Mr. E. Richardson (Lay Vicar-Choral), to Lichfield Cathedral.

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